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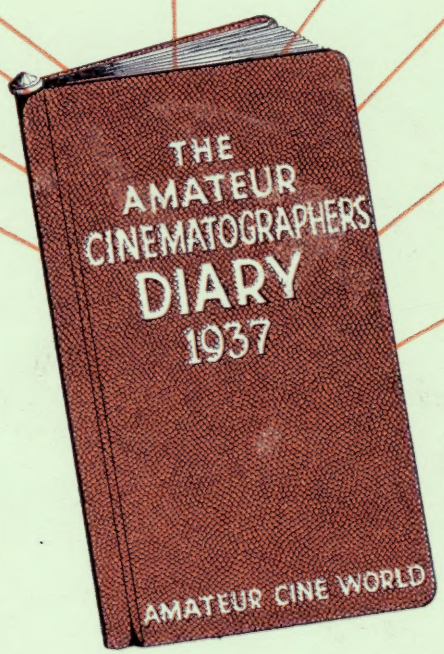

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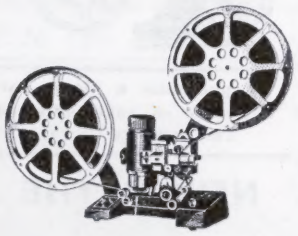

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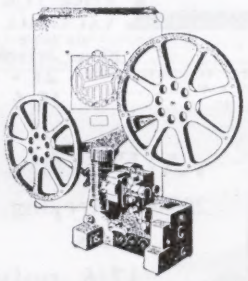

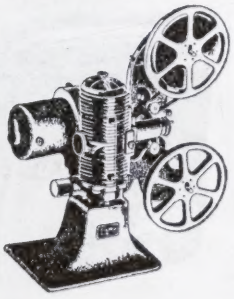

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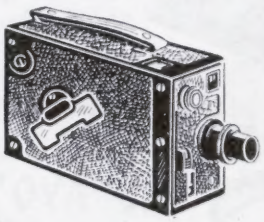

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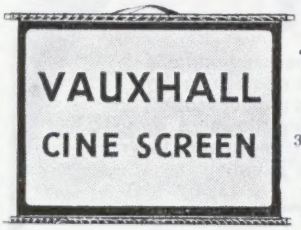

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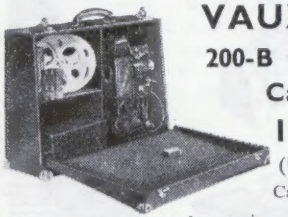

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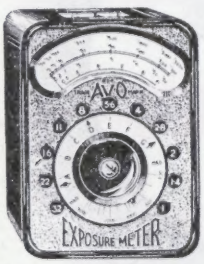

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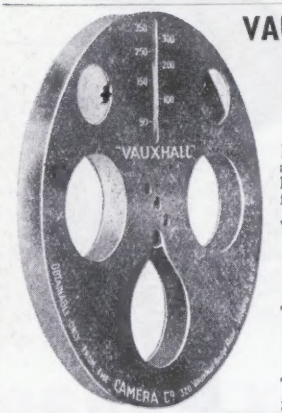

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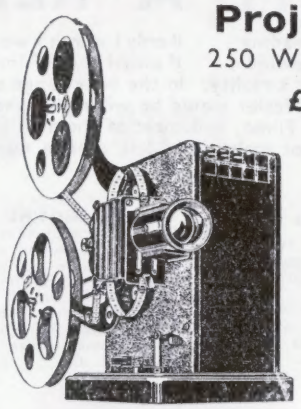

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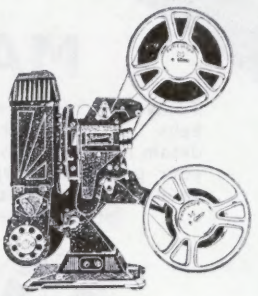

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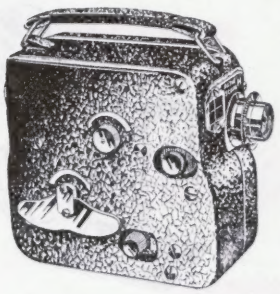

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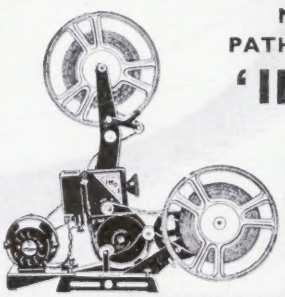

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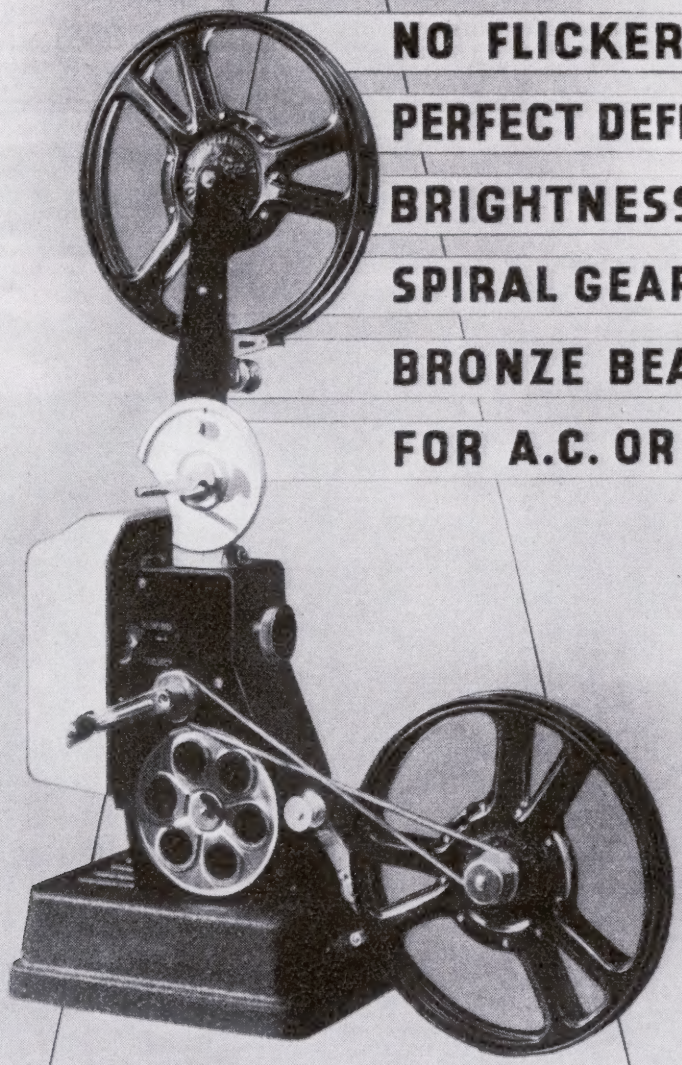

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A Happy Xmas to all Movie-Makers—
Good Shooting and Good Screening!

Why Four Hundred Feet?

ON another page we print, with permission, a letter from a cine society which has the courage, honesty and good sense to admit to a failure. The society is the Doncaster Amateur Cine Society and the failure is their film, "Healing Through the Ages." By stating this we in no way pillory them. On the contrary, publication of their candid admission cannot do else but reflect most creditably on them. Here is a society which has made a mistake, owned up to it and profited by it.

No More Epics

Such ready acceptance of criticism is rare in amateur cine circles. It is proof of sincerity of purpose and a capacity for searching self-analysis. It is these qualities which distinguish the creative film artist from the mere film-maker. We are confident, therefore, that Doncaster's next production will be a really worthwhile film; whatever its shortcomings it will be significant. But it will not be another "epic." It was intended that "Healing Through the Ages" should merit this nebulous description. And here let us hasten to add that though the film is a failure, it is a magnificent failure. An immense amount of time, money and effort was poured into it; it speaks eloquently of loyal teamwork.

But no more epics for Doncaster.

Commonsense dictates that this resolution should be passed by every society that aims at a creditable output. But before we can pass a resolution we must be sure that we understand its terms. Just what is an "epic"? The dictionary defines it as the narration of a heroic event in a lofty style. The usage of the professional cinema has debased its meaning to anything big and blatant. What was Homeric has become brass-lunged vulgarity. We have mother love epics, young love epics—any film, in fact, that has a dynamic theme, even though it may not have dynamic treatment, and any film in which there are a thousand extras or more, is meet to be described as "epic." Were Homer alive he would give thanks for his blindness.

Mentality of the Audience

Accepting, while lamenting, the misuse of the word, we find that in the cinema to-day it refers to a picture on a large scale. Broad effects can only be obtained on a big canvas. A "big" film must have a substantial footage. Despite the recent trend to longer pictures, the average screen time of the professional film, epic or no, is one and a quarter hours. This screen time may be a convention, a capitulation to the box office. It is an indication of the industry's assessment of the mentality of cinema audiences; the average film play, it infers, cannot hold their interest for longer than one and a quarter hours. But note too, that the inference is that it cannot hold them for *less*.

Now to last that time the 9.5 mm. or 16 mm. film must run for six or seven reels. The average length of the amateur film play is one reel, though we sometimes get two reels and occasionally three. This footage has become as much a convention as the one-and-a-quarter hours professional film play, but with much less justification. The professionals have found that it is not practicable for a feature film to

(*Continued on next page*)

Why Four Hundred Feet?

(Continued from previous page)

run for less than that time. Why should the amateur think differently ?

But, it will be urged, the circumstances of the amateur film society are vastly different. That is just the trouble. As far as facilities for making films go, the professional and amateur are poles apart, and yet the amateur too often imitates the professional and still further handicaps himself by attempting to compress into a quarter of the relative length the type of film that the professional, with all his advantages, cannot reduce to less than an hour or so.

The Wrong Standard

The amateur is probably a little tired of being told that he is not fettered by the box office and is free to express his own individuality in his own way ; but at least this means that he has not to work to a certain standard of footage ; he is under no necessity of tailoring the film to fit the length. But not only does he restrict his freedom of expression by accepting 400 ft. as a standard, he puts an almost insurmountable barrier across his path by accepting the wrong standard.

Although the essence of the film is action, the feature film must be largely concerned with the interplay of character. All plots about people, whether fiction or film, have as a basic element conflict of some kind : the conflict of man versus woman, man v. nature, man v. circumstance, man v. fate. It can be treated humorously or seriously. It can be dragged into the limelight or thrust into the background, but it is there and we cannot escape from it, for the book and the film are a mirror of life and life is itself a perpetual conflict—the survival of the fittest.

Development of Character

It follows, then, that the expression and development of character are as important to the feature film as action. We can only sympathise with a character, pity him, hate him, or laugh at him if his character is clearly delineated. Mr. Andrew Buchanan has stated in *Amateur Cine*—and his words have been widely quoted—that the function of the moving film is to move us emotionally. It must engage our hearts as well as our heads. A puppet cannot arouse any emotion in us. If the characters are not vividly presented—and how can they be if our acquaintance with them lasts no more than fifteen minutes ?—they remain only puppets—things that move and go through various actions, but not of their own volition.

The feature fiction film, therefore, is unsuitable for presentation in a mere 400 feet, but that is not to say that it is unsuitable for amateur presentation at all. Successful results can be achieved, although not easily. The thing to do is first to rid ourselves of that arbitrary standard of one super reel. If we have the time, money, cast, technical crew, facilities and opportunity for producing a six reel film then we can produce the amateur counterpart of the professional feature film, but it is most unlikely that it will compare favourably with it for the simple reason that we have none of the thousand advantages of the professional. Nor does the amateur who respects his craft want them. They can be a hindrance as well as a help. But it is our experience that the long amateur film is rarely successful.

Must, then, we be denied the fiction film altogether and concentrate on documentary films and the like ? Let us admit it, the making of a documentary can sometimes be dull. We join a society not only to improve our knowledge and experience of film production but also to have a good time. The film may have a high mission ; we have all heard about its tremendous potentialities for good and evil, but to the vast majority it is an escape from life. If it becomes merely a soporific then admittedly it is decadent, but the fiction film can be as much a work of art as the documentary and certainly for a group the making of it is usually much more fun. Let us get the most enjoyment out of our hobby that we can and if we feel that the film play offers the best opportunity in this respect, by all means let us make one. It matters comparatively little what the film is about, provided it is done well, with sincerity and intelligence.

A Solution

If we accept the contention that the feature film cannot be adequately presented in one reel and are unable or unwilling to go to more, then we must look around for some other type of fiction film. The feature film is a series of incidents with a number of minor climaxes and a major one. Why should we not take *one* incident and build a film round that ? In two hundred feet we can produce a little cameo, comic, dramatic or what you will, but we must be careful to keep the plot simple ; it must not be cluttered up with extraneous incident and the interplay of character is not for us. Quite obviously the cast must be small. In a few societies—but not many—this may be a drawback, but one not difficult to overcome.

The club might be split up into two groups, both working simultaneously on different productions. Or the same production might be made by both. The plot would be outlined and the sets decided on, but each group would write its own script and find its own cast and director. Each would use the same sets but in its own way and a spirit of healthy rivalry would thus be engendered.

Next month I will elaborate on this theme of the one incident film and give practical suggestions and examples both for clubs and the individual worker. Meanwhile I would urge you to dethrone from its quite unmerited and unsuitable pedestal that standard of four hundred feet.

THE EDITOR.

Shadow Plays

for the CHRISTMAS FILM SHOW

Silhouette films are very easy to make, for the apparatus required is of the simplest and one has not to bother about lighting effects. Why not make one for showing to the family and friends at Christmas? Two scripts and full practical data are given in this article. A film such as "The Doll in Dreamland," featuring their own toys, will give immense delight to the children, while the more sophisticated script, "The Window," will assuredly cause much merriment to the grown-ups.

By ALEX STRASSER

Shot from "The Doll in Dreamland" (see next page.) The toys are placed on the outer edge of a gramophone turntable and the shadows grow and diminish in size as the turntable revolves.

NOW that the winter confines our activities more or less to indoor work, we shall find that the silhouette film is an admirable type of picture to produce if limited space, time and means forbid the production of straightforward indoor photo-plays. Practically all we need is a big sheet of tracing paper and one or two lamps of sufficient power. (See technical data on page 410). In putting the camera in front of the paper screen and the lamps behind it, we have done all the necessary basic preparatory technical work.

There is no need to bother about difficult lighting effects, no need to turn the whole furniture topsy-turvy in order to find the best positions for lamps and camera, no need for numerous rehearsals, yet the final result, shown on the screen, can certainly be vastly novel and entertaining, giving as much pleasure as much more elaborate types of film. Yes, with the silhouette film we are, as it were, on the safe side.

The question now is: What are we going to play on the "silhouette-screen?" When thinking of suitable subjects for such films, the main facts to keep in mind are:

1. Only the outlines of actors and things can be shown; no half-tone effects are possible. These outlines, therefore, should be very distinct and either interesting or amusing.

2. There is only the two-dimensional plane of the screen on which to play. That means that movements must, in the main, be parallel to the screen if they are to be at all clear.

3. The space for acting is somewhat limited. If the actors are adults, heads and shoulders only will be visible, unless the screen is an unusually large one.

All these factors obviously limit the range of suitable subject matter, but on the other hand, the shadow technique affords means of getting special effects which cannot easily be obtained in straightforward shooting. The most important of them is the distortion. The closer the actor keeps to the screen, the more natural the shadow will be, and the more the actor moves away from the screen towards the lamp, the bigger and more distorted the shadow will appear. This fact enables us to use cut-out figures (stuck on a glass sheet the same size as the screen), toys, other solid objects and also living actors who will appear ghost-like when they gradually approach the screen from a distance of some feet. We can, of course, let them disappear by the opposite way, or leave them as ghosts for the whole time of their screen appearance.

Set up the Screen First

This effect is only one of various "shadow" tricks, and it is not a bad plan to set up the screen arrangement one evening and to try out what can be done before actually thinking of an idea and writing down the script. Such an evening will spur the imagination and ideas will come almost automatically. It is very likely that we shall find the grotesque style to be the most suitable for this kind of film, though it is not at all a bad medium for producing a thriller or a fairy tale or a legend, and even romance can very effectively be expressed in this technique.

The following two synopses will give an idea how silhouette films can be treated. The first film is meant to be shown to an audience of children. Here the main actors are toys. The second example shows a more elaborate synopsis for a grotesque film with living actors.

(Continued on next page)

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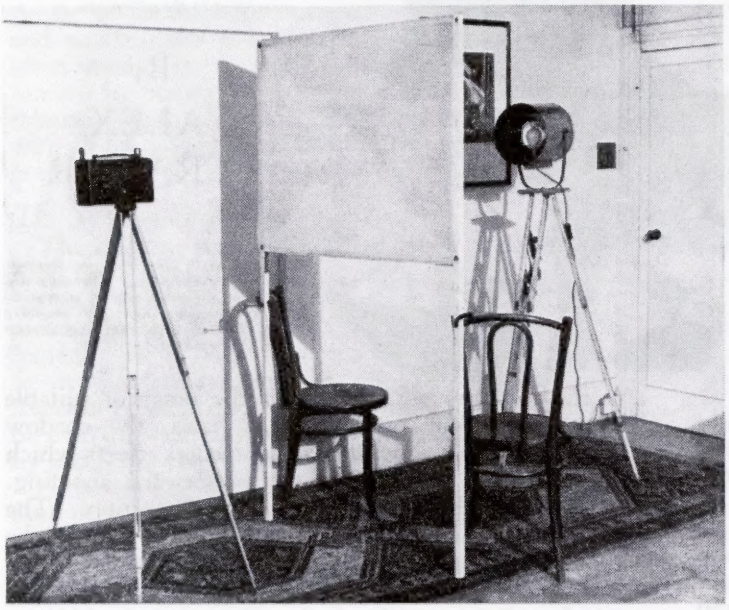
Both these films may run for 2-3 minutes, according to whether the outline scripts are broadened in scope.

How to Make

1. THE DOLL IN DREAMLAND

Synopsis for a Toy Silhouette Film.

On the right of the screen appears the shadow of a little girl who holds her doll in front of her, face to face. She undresses it, pulls a nightdress over it and combs its hair. Suddenly in the left hand bottom corner a doll's bed appears. The girl puts the doll into it, gives it a kiss and walks out of the screen. The doll is lying in its bed. A big faint, indistinct shadow appears, becomes smaller and blacker, comes into shape and turns out to be Jumping Jack. He leaps about fantastically.



Above: Simple set-up required for making silhouette films. The diagram in col. 2. shows it in plan, together with distances.

Suddenly the doll in the bed sits up and after a while stretches out its arms to Jack. Now Jack jumps into the bed, sitting in front of the doll like a car driver, and the bed slides off across the screen and out of the picture at the opposite corner. A black line appears, cast diagonally across the screen, and down this line a great number of toys, of all sizes and shapes, slide one after the other: bears, elephants, dogs, cats, cars, trains and so on, led by Jack and the doll in the bed. This sliding procession mixes into another one from the opposite side, and this again mixes into a third one, closer up, so that the sliding shadows give an impression of a whirling dance. This dance is continued in another form by placing the toys on the outer edge of a gramophone turntable which, by spinning round, sends the shadows bigger, smaller, bigger, smaller, until the audience gets dizzy (see illustration on page 407).

All at once this dance dissolves into an amorphous mass of indistinct shadows, which soon disappear entirely, leaving the screen deserted. Now from the right side the bed with Jack and the doll comes in again, sliding into its former position. Jack jumps out of the bed and out of the picture and the doll falls rigidly back on the cushion. The little girl appears once more, bends over the doll, gives her another kiss, turns round and walks across the screen to the other side. There is a big switch, projecting from the side of the screen. The girl grasps it—and thus the film blacks out.

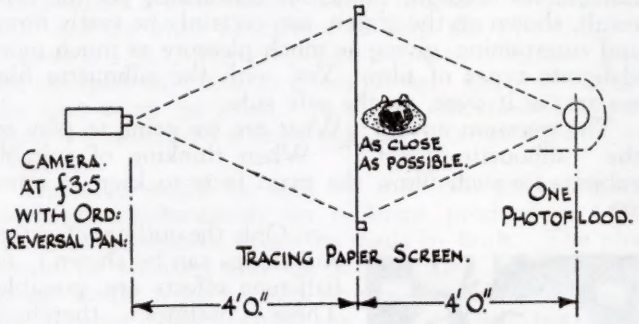
This picture can easily be taken by straightforward shooting. In one or two scenes the objects must be moved with the help of thin white threads. Nothing prevents us, however, from treating this picture as a trick film, shot by the one-turn-one-picture method. Many additional effects can be introduced in this case.

2. THE WINDOW

Synopsis for a Grotesque Silhouette Film

The first scene shows a toy train moving across the screen from right to left. Some cut-out trees and telegraph poles are lined up along the track. Two men, who are supposed to travel in this train, are sitting opposite each other as if in a railway compartment. A wooden bar or ledge with a handle which can be moved up and down will suggest the window.

To indicate the train movement some rods or twigs of various shapes should be brandished by somebody from the left to the right between actors and lamps. These twigs will cast very indistinct shadows on to the screen, moving in the desired direction. One of the men, facing the engine, is reading a paper, the other reads a book. We will call them A. and B. The window is shut. An electric fan should be provided for the following scenes.

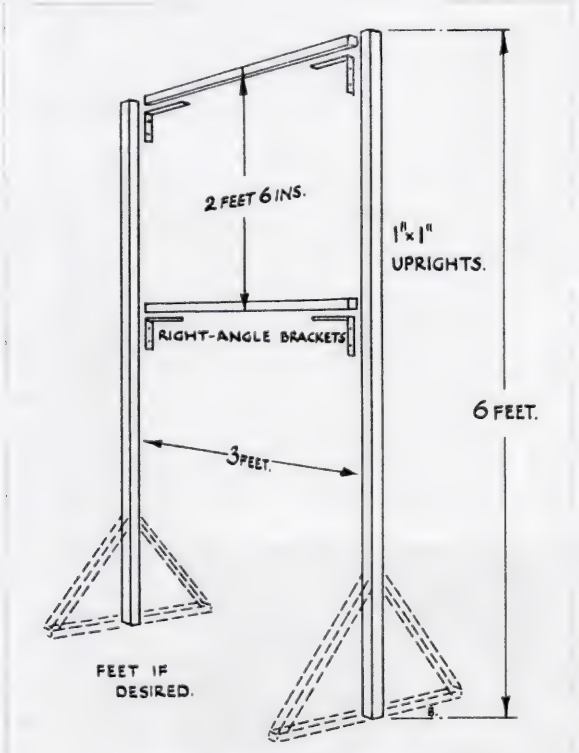


B looks up from his book, finds it very hot, pulls down the window and continues his reading. The draught (produced by the fan) turns the pages of Mr. A's paper. He looks up and across to B, and with one hand shuts the window, returning to his reading. B, without looking up, stretches out his hand and opens the window once more. The draught causes the leaves of the paper to fly up again. A in the same manner shuts the window, continuing his reading.

B looks up, puts away his book and, from his inner

Shadow Films

pocket, pulls out an immense cigar. He puts it into his mouth, lights it with careful deliberation, and pours out a thick cloud of smoke across to A. A looks up, stares angrily across to B, but returns to his paper. B puffs another cloud of smoke across to A. A gets a coughing fit, throws away his paper and pulls down the window. B, satisfied, leans back in his corner. A, furious, shuts the window again.



Showing construction of the screen.

B belches out another cloud of smoke, straight into the face of A.

A, very deliberately, stretches out his hand, grasps the cigar, pulls it out of B's mouth, turns it round, and pushes it with the burning end back into the mouth of Mr. B. B leaps up as if galvanized by an electric shock, spits out the cigar and flings himself on A. A pushes him back. Both sit panting on their seats, staring at each other in wild fury. A takes his pipe out of his pocket, fills it slowly, puts it in his mouth and lights a match. B pulls down the window, the match is instantly blown out. A pushes up the window, but before his hand leaves the handle, B pulls it down again. Both have their hands now at the handle and alternately pull and push the window which moves up and down, up and down, quicker and quicker. At last, both are exhausted, but do not let go the handle. The window is shut.

With a last effort, B pulls down the window once more, takes the pipe out of A's mouth and throws it out of the window. A quite mechanically shuts the window, but then flings himself on B. B repulses him. Both sit panting in their seats once more (analogy to the former scene), staring at each other in even wilder fury. Suddenly both get up slowly from their seats until they stand in front of each other, two feet apart. Both put their hands in their trouser pockets. Both pull out a gun. Both lift up the guns, until the mouths of the barrels are nearly opposite each other. Both (still in unison) are just about to pull the triggers (shown in close-up), when suddenly the window starts moving and glides slowly down. It stops dead half way, and thus remains, half open and half shut.

A Paper "Explosion"

The two men turn their heads, look at the window, look back at each other and, at the same moment, start laughing. Soon they are shaken with laughter. Exploding with mirth, they shake hands, still holding their guns in them. They settle down again in their seats, and with an obliging gesture towards A, B now shuts the window. (Up to now B always *opened* the window). A with the same gesture towards B, opens it again. (He used to shut it before). B shuts it once more. A opens it once more. Now both, again in a rage, lift up their guns, and this time pull the triggers. (Shown in close-up).

The whole compartment explodes. (Easily suggested by casting a lot of black paper snips from behind against the screen).

The last picture shows the moving train once more, as in the first scene, but the middle part of the middle carriage looks as if it has been hit by a shell, the ruins projecting in odd shapes. The train, however, moves peacefully on.

The End.

Technical Data

By STANLEY W. BOWLER, A.R.P.S.

The shadow plays described can be produced with apparatus of a very modest type. A lens with an aperture no greater than f/3.5 is quite good enough—and even if it is of the fixed focus kind, one supplementary lens is all that is needed for the work. As the object to be recorded on the film is a flat screen on which the shadows are cast by the light behind it, there are no difficulties of depth-of-focus to contend with.

Although a certain amount of constructional work of a simple character is suggested, it is possible to avoid even this. This fact, coupled with that of the small number of actual necessities required, make the work simple and at the same time fully interesting because all one's energies can be devoted to the artistic side of the production. The minimum requirements are a camera, screen and light source. It has been suggested that the screen might for extreme simplicity be merely pinned

(*Continued on next page*)

Simple Silhouette Films

(Continued from previous page)

across the door-frame of some convenient door. I have tried this and it does work quite well—the only disadvantage being that draughts at this time of the year are not too pleasant, and a blocked doorway is not a popular addition to the amenities of the house!

In order that the whole of the operations may proceed in one room, the following complete screen "unit" is advised. It is constructed as shown on page 409, and consists of a framework of 1" x 1" material—preferably planed, if children are about. The list of materials and approximate costs are given below. Three six-foot lengths of wood should be obtained, and one cut into two halves to make the top and bottom rails.

Constructing the Framework

Screw the four galvanised iron angle brackets to the top and bottom rails first and then screw these to the uprights as indicated in the drawing, leaving a space of 2 ft. 6 ins. between the top of the top-rail and the underside of the bottom-rail. These dimensions were chosen because the screen material to be used, i.e., ordinary thin draughtsman's tracing or detail paper, is most easily obtained in a 30 ins. width, and is sold by the yard. The frame unit may be provided with its own individual feet as shown by dotted lines in the sketch, or alternatively simply clamped with ordinary fret-work G-clamps to the backs of two chairs.

This method is shown clearly in the photograph of a complete "set-up" ready for work. If you use this chair method of supporting the screen-unit, the chair seats will serve as very useful places on which the "properties" to be used in any scene may be placed when not wanted. The tracing paper may be fastened to the wooden frame by means of drawing pins, taking care to get the 'screen' as taut and flat as possible, otherwise your shadows may be a little distorted. For the toy film, either stand the toys on a table pushed beneath the screen and raised to the right height, or make a shelf supported by two angle brackets screwed into the uprights.

In the silhouette film you can turn the world topsy turvy with ease. The cat can become a tiger and a doll a stealthy hunter.

LIST OF MATERIALS AND COST.

Three 6 foot lengths of 1"x 1" planed deal ..	9d.
Four angle brackets and screws	6d.
Tracing paper, 1 yard of 30 inch width	3d.
Drawing-pins	1d.
Total	1/7

Time required: About half-an-hour; only tool, a screwdriver!

A Simple Set-up

The photograph shows the very simple "set-up" of camera, screen and light-source. This latter is one of the type of lamp-units described in *Amateur Cine* for March, 1936, pp. 549-50, under the title "A Simple Spotlight for Photofloods." A bare Photoflood lamp would serve if you have no reflector available, but its efficiency would not be as good without the help of the reflected light. The Bell-Howell clip-on photoflood reflector, chromium plated faceted, is a very good little unit and only costs 9/-.

The small diagram shows the distances, etc., with which a series of tests has been made on the apparatus shown in the photograph. With one Photoflood lamp and the camera running at normal speed, with a normal speed reversal 16 mm. panchromatic stock, the exposure was f/3.5. With these figures as an experimental check, the exposures given on page 443 should be found correct with the three groups of stocks listed, and with the previously specified conditions as to distances, etc.

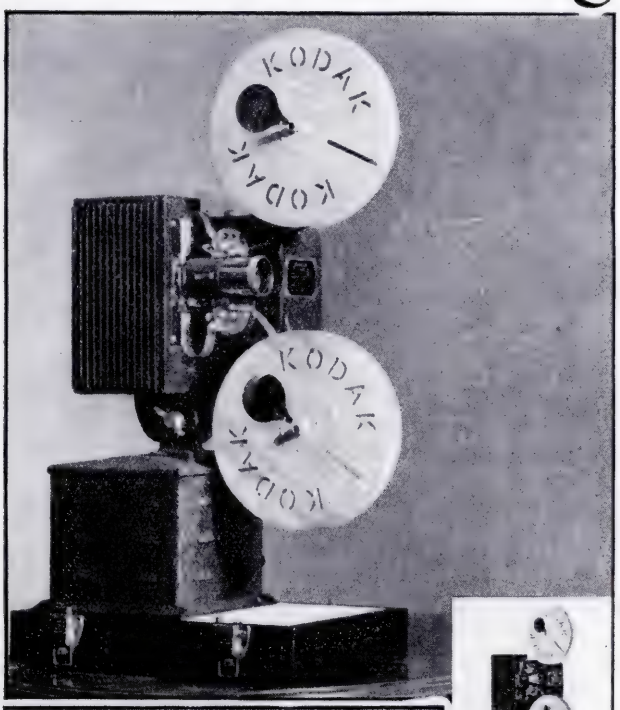
By bringing the lamp closer to the screen, and also decreasing the distance of the camera from the screen and so getting a smaller and more brightly illuminated area, it would be possible to use f/3.5 on Group A; f/4.5 on Group B; and f/5.6 on Group C. There is no need to worry unduly about a little under exposure on this subject as it will help to increase the contrast in the final result, which in this case is a desirable feature.

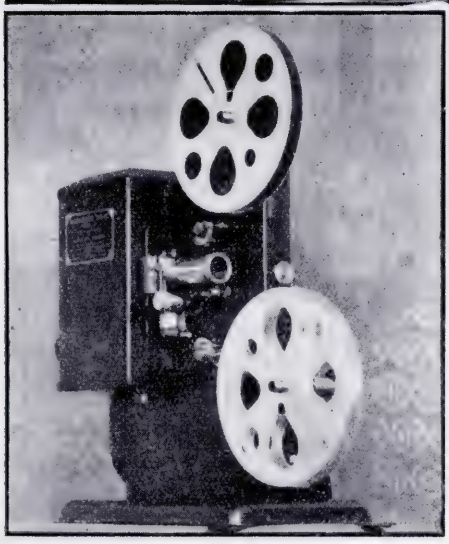
It will be noticed in the diagram accompanying the photograph, that there is a note to the effect that the subject should get as close to the screen as possible. This is essential if reasonably sharp shadows are to be expected. Care should also be taken to see that good profiles are obtained, and that objects are easily recognisable.

(See exposure data, page 443)

Announcing 2 New

'KODASCOPES'





Above, "Kodascope" E, A.C. Model. Below, "Kodascope" Eight-35. Inset, "Kodascope" E, Universal Model, showing how carrying case is used as a projection stand.

'KODASCOPE' MODEL E · *16 mm.*

● *Quiet, cool operation* ● *Vibration proof base* ● *Carrying Case forms projection stand* ● *Interchangeable lenses* ● *300-watt lamp* ● *Fast motor rewind* ● *Fixed centre framing device* ● *30° tilting adjustment* ● *Variable speed control* ● *Two models : A.C. (built-in transformer) or Universal (resistance)* ● *Any voltage 100-110 or 200-250 volts.*

Price with projection case, oiling and splicing outfit, 2-in. *f*2.5 lens **£30.0.0**

Hire purchase : **£4.10.0** down and 12 monthly payments of **45/-**.

Accessory lenses (extra) : 1-inch, *f*2.5 ... **£3. 0.0**
1½-inch, *f*2 ... **£3. 0.0**
2-inch, *f*1.6 ... **£4.15.0**
3-inch, *f*2 ... **£6.10.0**
4-inch, *f*2.5 ... **£7.10.0**

'KODASCOPE' EIGHT MODEL 35 · *8 mm.*

● *200-watt lamp* ● *Internal plug-in resistances for 100-110 or 200-250 volts, A.C. or D.C.* ● *Screw focussing Lens* ● *Fast motor rewind* ● *Cooling fan* ● *Screw tilting adjustment* ● *Takes 200 ft. reels (16 minutes projection).*

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NEW LIGHT on

Vividly natural life is added to personal films by shots showing the family in a home atmosphere. With winter festivities in full swing, why not start interior filming now? The work is fascinating and inexpensive; with the data given here success is certain.

MERCIFUL fate decrees that most amateurs make their first indoor shots in the bathroom: otherwise few would be encouraged to go beyond the first spool. For it is incontrovertible that, until the principle of flat-lighting is mastered, the bathroom studio most readily gives attractive results.

The reason for this beginner's luck is not far to seek. In any satisfying shot, interior or exterior, detail is distinguishable not only in the brighter parts but also right into the shadows. To record that detail on the film there must be sufficient light all round the scene—shadow is a relative term meaning "less bright" and not "unilluminated."

1. *Pure flat lighting is featureless . . .*

Human eyes recognise detail throughout an enormous range of light and shade, as is evidenced by that trite example of the man in a deep cave, who can see the contours of the walls and, at the same time, the brilliant scene beyond the cave's mouth. Unfortunately photographic film is much less versatile.

In exterior shots this limited adaptability of photographic emulsion is seldom made manifest, for the inverted bowl we call the sky generously reflects the sun's rays into all the corners. But under a single artificial light the only illumination on the shadow side is that reflected by the walls of the room.

The Bathroom As Film Studio

In a small room there may be a measurable amount of reflection. In a bathroom, which is not only small but generally has white enamelled walls, the proportion of reflected light may even be considerable. This diffused illumination assists us, not by magnifying the total illumination, but by distributing it on to surfaces which otherwise, being shadowed, appear black in the film, though discernible to the eye.

Photometric readings on white card four feet from a naked light gave interesting confirmation of this. In a bathroom with white walls and fittings, the average illumination on one side of the card was 18 per cent. of that on the other side. In a living-room with cream walls and light furnishings—rather favourable conditions—the illumination of the shadow side was barely 5 per cent. of that of the other side.

These figures should not discourage us; nor need we limit our interiors to the bathroom—an irksome restriction! Clothes-horses covered with white sheets round a small "set" conserve the light from a limited number of lamps. Newspapers on the floor, or white cloth on the table, suppress those heavy shadows under nose and chin.

Experience shows, however, that these expedients are disconcerting to amateur actors—and members of the family are "actors" even when playing their own parts. For convincing realism, therefore, reflection must be abandoned, unless very strict economy is to be observed.

We seek a means of ensuring that every surface seen by the camera is illuminated: instead of bulky reflectors, auxiliary light sources can be employed. If these lights are close to the camera none of the shadows which they cast will be visible to the lens; each object will hide its own shadow.

This is, in effect, the "flat-lighting" used in big studios. With a multiplicity of lamps shadowless light can be spread over a large set, so that the camera can move freely over a wide field without altering the lights. With limited resources, however, the light must accompany the camera.

2. *. . . but the addition of a modelling light hardens outlines and lends solidity.*

The home studio is practically restricted to a thousand watts of light: in the theatrical studio this amount would be used up in a single spot-light. Obviously, apart from the expense of a cumbersome battery of lamps, the amateur has not power available to light a large field.

Fortunately, the wattage required varies not with the distance of the lights from the subject but with the square of that distance. Thus 1,000 watts five feet from the subject gives as brilliant illumination as 4,000 watts at ten feet or 16,000 watts at twenty feet.

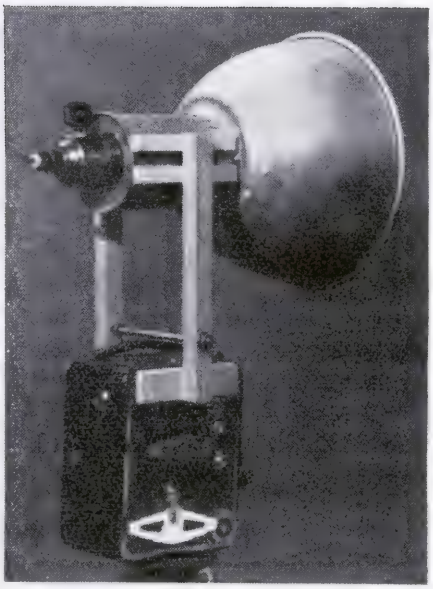
Naturally the field covered by the light also varies with its distance. Practically speaking, with lamps in conical or "pudding-basin" reflectors, the width of field is equal to the distance of the lights from the subject. So the field covered is proportionate to the distance, which, in turn, is limited by the power available.

The exposure data given later show that, in effect, an f/3.5 lens at home is confined to mid-shots covering a

an OLD SUBJECT

Interior Shots With an f/3.5 Lens

By R. H. ALDER



Simply-made clamp to carry flat light: grips on any parallel surfaces such as camera, chair back or edge of mantelpiece.

field about four feet wide. Necessity, in fact, limits our activity to the most worth-while type of shot.

The photograph on this page shows the simplest means of moving one light with the camera: a clamp, gripping both reflector and camera, made from scraps of wood, a couple of strips of baize (to prevent scratching of the camera) and a length of 2BA rod, with nuts and washers.

The cross-pieces are fixed to the uprights with half-inch panel pins: if the camera and reflector are not of the same width, the thickness of the cross-pieces is adjusted with packing until the uprights are parallel. Dimensions are dependent on apparatus already available: the critical factor is that the edge of the reflector clears the line of vision of the camera.

Lifting the Shadows

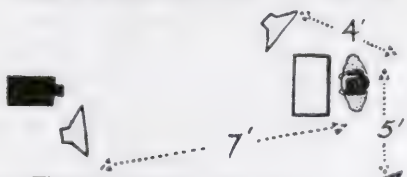
One photoflood thus held in a polished reflector at 8 feet or less from the subject furnishes sufficient flat-lighting for close-ups with an f/3.5 lens. The exposure is not adequate with this lamp alone but the shadows will be "lifted" sufficiently to register. At 8 feet 20 mm. lenses cover fields 3 feet 6 inches wide: one-inch lenses cover 2 feet 8 inches. When wider fields are required, the flat light is clamped to the top of a chair back and left at six or eight feet from the subject. It is moved slightly to one side, to be only just outside the angle of view of the camera.

The illustrations show that such lighting alone is flat in two senses: it is insipid. We need additionally a modelling light, to add the third dimension of depth to length and height. Nothing imparts solidity better than the "forty-five-degree" lighting of the portraitist. The modelling light is higher than the subject, in front of it, and to the side of it. Then a line joining the lamp to the centre of interest makes an angle of approximately 45 degrees to a line joining the centre of interest to the lens and also an angle of 45 degrees to the horizon. When the flat light is detached from the camera it is set just off the line of vision on the opposite side to the modelling light.

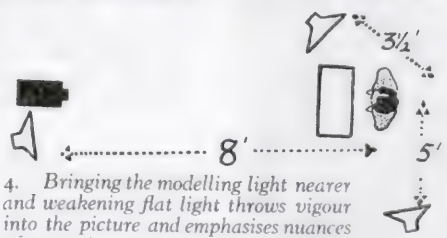
An additional refinement is the accent light—generally called back-light. The function of this lamp is to separate the shadow edge of the subject from the background. It must not compete with the modelling light and therefore is never in front of the subject, but may range from a line level with the subject to a situation right behind it. Wherever it is, its rays must not fall directly on the lens. It is used additionally to light the background, which, being more distant, would otherwise be very dark.

It is fascinating to balance these lights. With a flat light half as strong as the modelling light the subject is imbued with placid calm; bringing the modelling

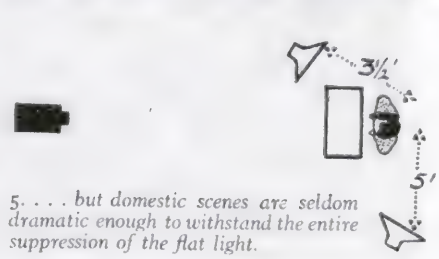
(*Continued on page 426*)



3. *The accent light (not necessarily back-light for quiet themes) brings outline on the shadow side (hair, jaw, elbow) and kills background shadows.*



4. *Bringing the modelling light nearer and weakening flat light throws vigour into the picture and emphasises nuances of expression . . .*



5. *. . . but domestic scenes are seldom dramatic enough to withstand the entire suppression of the flat light.*

PERFECT PROJECTION : III.

Making the Audience Comfortable

This is the concluding article in this series. Previous articles in the October and November issues have dealt with the mental attitude of the audience, elimination of unwanted light from screen and room, right kind of screen surface, power of light and size and position of screen.

By G. H. SEWELL

THE position of the screen will greatly affect the comfort of the audience and should be allowed for. If they are going to lounge in low settees, then it may be undesirable to put the screen high up on a table. On the other hand, the projector and screen must not be so low that unfortunate members have to 'duck' or sit half-sideways to avoid the beam of light. One quite ingenious suggestion which I saw for getting a lot of people into a confined space, was for the projectionist to project from *under* a table to a screen fairly high up, while the audience sat on ordinary chairs. Uncomfortable for the projectionist, but it worked admirably. Sometimes it is more convenient to project across the diagonal of the room.

Intimately connected with this question of the position of the screen is that of the setting up of it and of its surroundings. The screen proper should be isolated from its surroundings. It should not, for instance, have near it glazed pictures or polished metal ware which will pick up distracting reflections. Light coloured flowers or glistening draperies around the screen are often more trouble than worth. The ideal surround is a good broad black border which, if anything, encroaches slightly on the picture area and thus ensures clean edges. If the screen surface extends right to the edge of the material then the same effect of picture isolation can be most efficiently obtained by standing it about two feet in front of a dead black background.

Lack of foreground interest suggests spaciousness and focusses attention on the figures.

Finally, there is the question of focus and general projection technique. The projectionist should *not* set out to enjoy the film himself—although when he becomes a really skilled operator he will be able to do so. Until he is so skilled he should sacrifice his immediate enjoyment and devote himself to watching his own part of the proceedings.

Focus should, of course, be set beforehand, but varying film curvature may necessitate change from time to time. It should be performed with the minimum of delay and the maximum of certainty. If the projectionist is showing a very large picture in a large hall he should remember that the front members of the audience are very much nearer the screen than himself and will much sooner detect lack of focus. For shows of this sort I scan the scene through binoculars at frequent intervals.

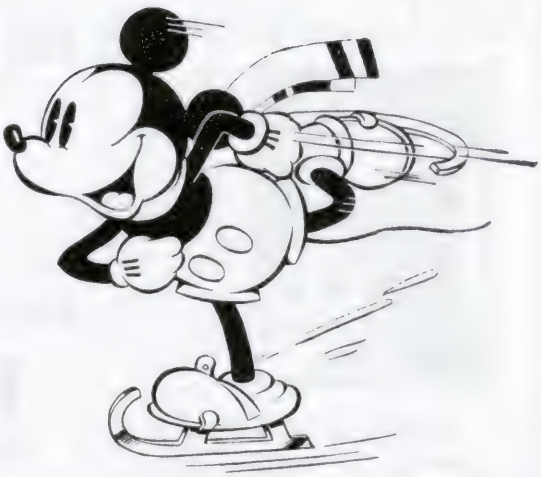
The Inevitable Break

Then there is framing. Nothing is more irritating to the technically conscientious observer than bad framing, particularly when the projectionist is so engrossed with the subject of the film that he does not notice it himself and allows it to persist for a long time. Another fault which can send shivers down the spine of the 'old timer' is a white screen at the end of the reel. It is regarded as the height of slovenliness in the professional field and in the old days the boy assistant who allowed a white screen to show was often fined. Verb sap.

Sometimes the inevitable break takes place. All sorts of immediate remedies have been suggested which enable the film to be joined up rapidly. It has also been suggested that a spare take-up should be available. I am afraid I shall scandalise many readers by confessing my own method. Being by instinct a showman, I am impatient of even a moment's delay in such a case and all the methods of linking up the film cause some delay.

When I am going to give an important show I have beneath my projecting table a large washing basket. Should a break occur (I must say it does not often occur with my films) I rapidly rethread the feed film through sprockets and gate, start up and let the loose film run off into the basket. The film is quite non-inflammable and safe, and it can always be carefully rewound, and at the same time gently dusted, after the show. I should not, of course, attempt such a procedure with ordinary, inflammable, 35mm. film.

Invite Mickey Mouse to your home for Xmas



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,, 5037	,, 37 ..	.. PLUTO HELPS HIMSELF
,, 5038	,, 38 ..	.. PLUTO'S BATH TUB
,, 5039	,, 39 ..	.. .. .. MAD DOG
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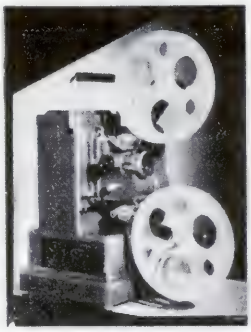

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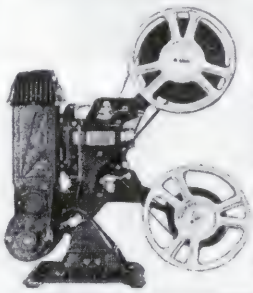

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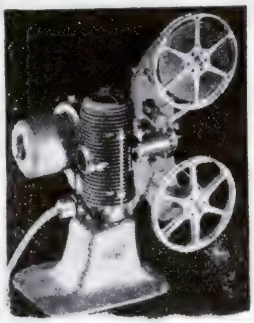

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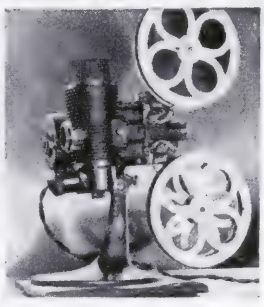

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THE ART OF SPLICING

¶ *The joining of film is really a most important item in home cine work. Every amateur cinematographer is constantly called upon to make splices—dozens of them—yet it is a surprising fact that not one amateur in ten makes a really neat and sound film joint. This article explains the craftsmanship of good splicing.*

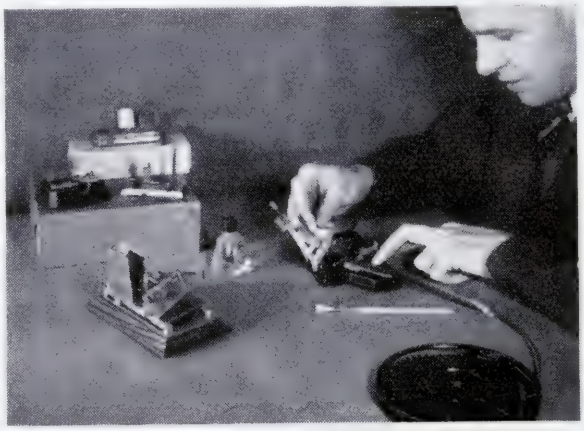
FILM splicing appears to be such a trivial part of the amateur cinematographer's work that very few amateurs give it the attention it deserves. Let the reader take any film that he has spliced and examine one or two of the joints. Are they perfectly neat and solid unions, or do they exhibit traces of " coming unstuck " ? Can they be " peeled " apart when a deliberate attempt is made to do this ? If so, *they are bad joins.* A perfect splice is a neat and solidly welded joint which cannot be " undone " by *any* mechanical strain. A perfect splice is stronger than the normal strip of film.

Most readers know that film cement is nothing of the sort. It does not stick two pieces of film together : it acts as a solvent on the two surfaces which are to be brought together and, under pressure, these two plastic surfaces " fuse " together and (if the job has been properly done) literally become one piece of film.

Care and Dexterity Needed

There is quite an art in splicing, and the ability to make a first-class joint demands not only deliberate care and a little dexterity, but also a considerable amount of practice. It may be said at once that without a splicing machine of some kind a perfect splice is very nearly an impossibility. Perfect registration of sprocket-holes and exact alignment of film ends demand at least a " joining press " ; to facilitate accurate removal of just the right amount of emulsion, so that no white or dark line shall show when the joint is made, the splicer should be provided with trimming and scraping guides ; while the best kind of machine is that which provides for automatic, or semi-automatic, scraping, trimming and joining.

It should not be regarded as an extravagance to pay a good price for a splicing machine. The fact that a splicer can be bought for a few shillings does not signify that no splicer is worth two pounds or more. I, personally, have graduated by stages from a splicer which cost six shillings to one costing nearly three pounds and I regard the latter as a most excellent investment — it makes splicing a pleasure.



By
HAROLD B. ABBOTT

But this is not to say that perfect splicing cannot be accomplished with cheaper machines, nor that a good machine alone will ensure a perfect splice : perfection or otherwise depends upon the operator. It is simply that the more expensive machines are more accurate or more convenient ; but the operator must still know his job.

Accuracy of registration (so that sprocket-holes match perfectly), of alignment (so that the spliced film is truly straight and there are no projecting corners at the splice), and of emulsion removal (so that there is no white or dark band at the joint)—all these are essential for a perfect splice ; but it is largely upon the scraping and cementing that the neatness and permanence of a joint depend.

It is often recommended that to facilitate removal of emulsion, preparatory to joining film, the emulsion should be wetted and scraped with a knife. Some, more conscientious, instructors advise lightly cutting through the emulsion after it is damped so that, in scraping, the knife shall not tend to drag emulsion away beyond the limit of the portion to be scraped.

Dry Scraping Promotes Better Joining

Well, it certainly simplifies removal of the emulsion to wet it this way ; but the fact remains that dry scraping promotes better joining. The bother with wet scraping is that the emulsion comes away so readily that the operator does not usually trouble actually to *scrape the celluloid* (or rather, the " celluloid acetate base "), the result being that a smooth surface is left which tends to resist the solvent action of the cement. Further, the water tends to creep into the adjacent emulsion, softening it and probably disfiguring the boundary line and, finally, the water tends to soften the celluloid at a time when it should be hard and dry. Therefore, I say, adopt the practice of dry scraping.

If you are determined to use the wet method, don't "drown" the film : use the tip of your tongue—the most accommodating moistener ever invented. In any case, be sure to scrape the celluloid thoroughly, but not excessively so that it is worn thin.

The best scrapers are undoubtedly those with diagonal " saw " teeth as fitted to automatic splicers ; but if you haven't an automatic splicer you cannot

(Continued on next page)

(Continued from previous page)

use a scraper of this kind. Dare we hope that this article will induce some manufacturer of cine gadgets to produce a hand scraper with hardened steel blade similar to the blades fitted to automatic splicers? In the meantime the majority of amateurs will have to use some other form of hand scraper. Pen knives and razor blades are not very suitable: it is much better to use a square-ended scraper similar to that supplied with certain types of splicers. A scraper of this kind may be made satisfactorily from a piece of broken hack-saw blade, as used by metal workers.

An Improvised Scraper

Get a piece about 3 in. long and, on an oil-stone, rub down one end so that it is square across but very slightly bevelled on the edge. Alternatively, it need not be bevelled but may be rubbed on the stone until a slight burr is left on the edges, after the manner of the ordinary wood scraper. This forms an excellent tool for scraping films. If it is possible to grind away the teeth of its original function, the hack-saw blade will be more comfortable in use.

Most splicers which are not simple "joining presses" are provided with guides or shields, to ensure that just the right amount of film is scraped, and also with cutters which trim the film with just sufficient overhang to cover exactly the scraped portion, when joined. Those who have joining presses in which these matters are not taken care of, must be very careful indeed to see that no white line is left through the overlapping end of film not fully covering the scraped end. Indeed, to avoid either a white or a dark line is such a troublesome procedure that no one who has experienced the business would dream of buying a splicer which did not at least save him that worry.

Reflections in water make most effective pictorial studies; the reflection alone can sometimes be more expressive than the actual object.

Scrape Round Perforations

Some splicers, however, do not hold the film firmly enough during the scraping operation: the teeth which engage the perforations, or the pins which contact with the edges of the film, allow too much play to the film which consequently moves from side to side during the process of scraping. Moreover, this play is frequently responsible for a "staggered" or a "slewed" joint when the cemented ends are placed under the spring clamp. It is in this matter of holding films firmly without sidelash and yet without reaming the perforations, that the better quality splicers score.

Most amateurs fail to scrape thoroughly around the film perforations, particularly in 16 mm. and 8 mm. film. This is most essential if a perfect splice is to be secured; but considerable care is necessary to avoid breaking away the corners of the film.

To Clean or to Scrape?

Although all instructions issued with splicers mention the necessity of scraping the emulsion from one piece of film, very few make any reference to cleaning the portion that is to be cemented on to the scraped piece. Indeed, when I once recommended in a book that the celluloid side of the second piece of film should also be scraped, a well-known concern wrote to tell me it wasn't necessary! Necessary or not, I *always* find that a more satisfactory splice is accomplished when both pieces of film have been scraped at their contact faces. Not only does this ensure that the surfaces are free from dirt or grease, but it also provides a "key" or slight roughness which enables the "cement" better to do its work of dissolving the surfaces.

It is true that at least one instruction leaflet mentions the necessity of both ends of film being quite free from oil or grease, and recommends the cleaning of the second (unscraped) piece of film on the celluloid side with a clean rag moistened with benzene or spirit; but I prefer to scrape both ends for the reasons already given.

Some instructions recommend that the celluloid side of the second piece of film be lightly treated with cement which is then immediately wiped off. The purpose of this is to provide a "key" similar to (but, in my opinion, less efficient than) that furnished by scraping.

Immediately scraping operations are finished, all "filings" of film should be carefully brushed away

SPLICING

with a dry brush kept specially for the purpose. *Do not blow them away* so that they settle all over the remaining film.

Having properly prepared both ends of film you are now approaching the most critical part of the operation : applying the cement and lapping the ends under pressure. This is where most amateurs fail : either they use too little or too much cement, or else they take too long in bringing the prepared ends together. Paucity of cement or delay in clamping means a feeble joint, while excess of cement means a bodged joint and, in all probability, a permanent kink due to excessive action of the cement on the celluloid.

A small brush is the only satisfactory instrument for applying cement, and it should be dipped into the cement and then carefully freed of all surplus by wiping the hairs across the lip of the bottle. The brush should then be applied quickly but thoroughly to the scraped portion so that the latter appears quite wet but without any " thickness " of cement. Immediately (and this means with hardly an *instant's* delay) the other piece of film should be brought in contact and the joint placed under pressure.

Some instructions give the impression that the splicer clamp may be opened in a few seconds and that the splice is permanently set within about 30 seconds. No doubt there are differences according to the particular cement used ; but I, personally, would not dream of removing pressure from a newly made joint in less than 30 seconds ; while, if there is time, I prefer to leave it clamped for two or three minutes. By this means the plastic surfaces of the joint are kept in perfect contact until the cement has dried and the joint is perfectly set. If the amateur finds, on releasing the clamps of the splicer, that there is surplus cement around the joint, he should carefully wipe it away with a fluffless cloth.

The nearer the subject to the camera, the more vitality does it appear to have on the screen. A long shot of a skier would show his gracefulness ; the medium shot, as here, expresses vigour.

There is nothing much more to be said on the subject of splicing, and the reader may feel that he has been cheated of some special " wrinkle " which would automatically ensure a perfect splice every time. I am sorry ; but there is no such wrinkle. Splicing film is an art that must be acquired by deliberate practice : and the stages which call for particular care are the scraping, the application of just the right amount of cement, and the *immediate* clamping after cementing.

It is not so simple as many amateurs think ; but neither is it so difficult that it cannot be quickly mastered by the amateur who realises that there really is something to learn. If repeated practice fails to produce a perfect result, try a different brand of cement ; some are definitely more difficult to use successfully than others.

No More *Epics*

To the Editor, "Amateur Cine World."

Sir,—We thank you very much for your interesting and helpful criticism of our film, " Healing through the Ages." It was more favourable than we expected, as several times, while we were making this picture, we were heard to remark, " This is the sort of thing that *Amateur Cine World* will *not* like ! " We do appreciate your realization of the tremendous effort we made.

We wanted your criticism, because we knew that we should get from you the truth, and nothing but the truth, and now we have got it, we're not whining ; we can take our medicine as well as the rest of them !

You ask, in your criticism, however, "For what public is this film intended ? " and we feel that this calls for an explanation on our part. We were asked to make a film, to be shown to the general public in aid of the Doncaster Royal Infirmary. We decided to show something of the sufferings of sick persons in the bad old days, thus hoping to make people appreciate the modern hospital.

On studying the history of medicine we found that many of the great discoveries such as the circulation of the blood, inoculation, etc., were practically unfilmable. To have shown these would have meant including a lot of diagrams and long winded sub-titles.

Instead, we concentrated on subjects that could be shown with dramatic effect, by picture only, as far as possible. Our sole aim and object was to horrify the audience, and make them thankful for present day conditions. In this, we succeeded so well, that at nearly every showing of the film, somebody fainted ! This acted as wonderful publicity, for people kept coming to see what it was that had made the others faint. There was a certain satisfaction to us in the fact that people took this picture so seriously, because in our previous film play, the audience laughed uproariously at all the tragic parts.

There is just one point in your criticism with which we venture to disagree. You say that by sticking to well-known events in history, with which any ordinarily well read person should be familiar, we contribute little or nothing to such a person's store of knowledge. Could not this be said of most historical films, taking as an example "Tudor Rose," which sticks very closely to the well known story ("Well, anyway, it *is about* 'Tudor Rose' " we can hear you say). Also, in our experience, the average audience is not well read or anything like it !

In conclusion, I should like to state that we "Kordas" of the North have been nearly wiped out through the production of our " *Epic* " and we have quite definitely finished with elaborate films. Speaking for myself, I intend to carry out a threat I have been making for some time, that is, to produce a nice, simple, and short documentary about the kitchen sink !

MRS. D. CUTTRISS.
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FILM PRODUCTION FOR AMATEURS: IX.

PRODUCTION PLANS

Previous articles in this very popular series by the well-known editor of the Gaumont-British Magazine, the weekly interest film that is a model of its kind, have dealt with Film Fundamentals, Production of the Script, The Camera, The Director, Production, Prelude to Cutting, Principles of Cutting and Fictional and Non-Fictional Films. A test paper is given at the end of each article and the answers are published in the succeeding issue.

By ANDREW BUCHANAN

NOW that every essential branch of film production has been carefully analysed, simplified, and practised, the student is qualified to embark upon his own production, and so the next step for him is to decide in which direction his activities should lie. In the last chapter I urged a development of the fictional-documentary type of picture, in which backgrounds, or settings, play parts of equal importance with human characters. However, to decide to produce such pictures is merely a vague agreement with a principle, and it is now vital that the student should avoid generalising, and come right down to earth.

He must know exactly what he means to do when he says he will concentrate upon fictional-documentaries—what his material will consist of, and why he has come to his decision. If he is to be successful he will begin by vowing never to imitate the works and formulæ of other producers. Instead, he must be determined to develop his powers of originality, and to establish his own individuality in his films. Why he selects fictional documentaries is because he wants to aid the work of making the film an independent medium of expression, by selecting subject-matter which has not been borrowed from the stage or literature, and which no other medium could portray.

True Pictures of Everyday Life

Now there have been quite a number of ambitious films about the future, and an even greater number about the past, but the present has been faithfully represented in only a few of the hundreds of "modern" productions which have poured out from the world's studios, for, in the majority of cases, the present-day story offers but a synthetic, make-believe representation of things as they are. Recently, documentalists have been creating true pictures of everyday life, but even these have had to conform to certain commercial requirements, such as footage, and simplicity of theme. Fortunately for the student, he has only himself to please, and can use his screen as a canvas upon which to paint reality with a maximum of freedom.

Nevertheless, he differs, or should differ, from the unimaginative picture-maker, because when he creates a film of reality, it is, or should be, as *he sees it*. The great portrait painter does not content himself with a mere photographic reproduction of his sitter, but paints her as he sees her, revealing her inner characteristics — her real self, as it appears to him. So the student must study the world around him, and instead of popping here and there with his camera, shooting any odd thing which occurs, he must plan his pictures so that his individual shots shall create, collectively, an intelligent phase of reality, bearing the stamp of his outlook.

Thus, his views on civilisation will be apparent in his productions; he may delight in picturing luxury, foreign travel, or air transport; alternatively, he may concentrate upon bad housing conditions, unemployment, or traffic problems. And it is here that he will find himself confronted with a problem, for he must be *big* enough to subdue his "views," and to dilute his propaganda, making them secondary to his pictorial creation. Otherwise, he cannot enter the exclusive gallery of creative artists, which should be his aim.

Films that are full of "messages" are usually narrow in conception, but the film that is pure artistic expression will, nevertheless, have an "urge" behind it—a reason, but not a blatant narrow-minded reason. This point may seem, at first sight, to have little to do with film construction, but, on second thoughts, the student will agree that it is of little use learning how to make films if, when he is proficient, he does not know what kind of films to make.

(*Continued on page* 423)

A viewpoint somewhat lower than the normal gives forcefulness to this attractive shot.

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Mr. OLIVER G. PIKE, F.Z.S., F.R.P.S., M.B.O.U., *producer of the film "Nursery Island," who writes . "My film 'Nursery Island' owes the excellence of its exposures to your 'Avo' Meter . . . . It told me the correct stop every time. . . . On the Farne Islands the light is deceptive, but I relied on my 'Avo' and got perfect results."*

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Film Production for Beginners

(Continued from page 421)

For that reason, I have attempted, in gentle fashion, to steer him towards the type of work I feel he should practise ; at the same time, I have endeavoured to influence him away from the ever lengthening queue of potential directors who can see little else in film-making than to copy the work of professional producers, and turn out fictitious features. Leave that to the people who have to do it, and make the fullest use of your freedom to capture creative records of life, as it is lived to-day, and as *you see it.*

Develop Human Interest

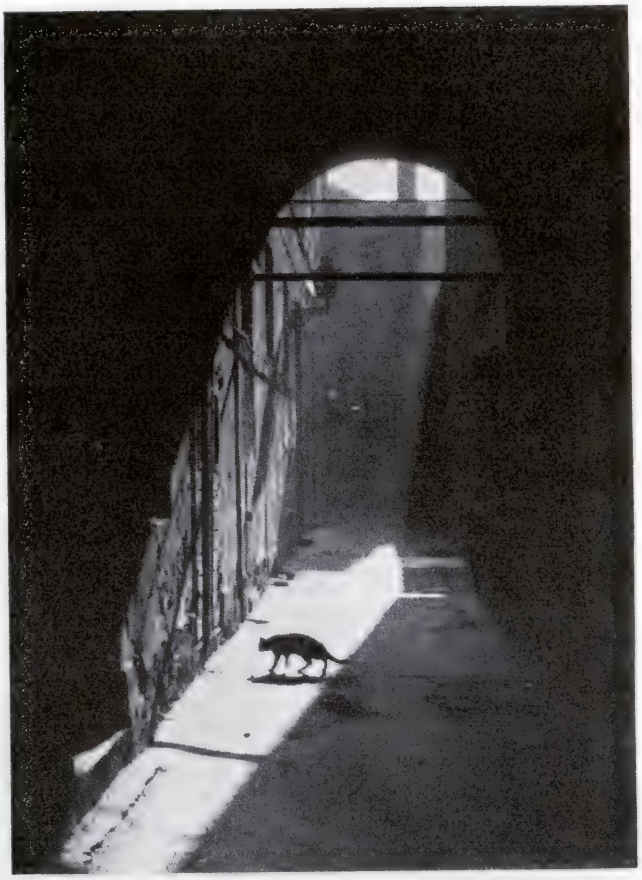
By achieving this, the documentary element in your pictures will be established, but you must remember the fictional or human factor, which must be developed simultaneously, and parallel to the former. In this connection, forget what anyone has ever made before, and consider, for a moment, some of the inanimate objects which dominate the lives of certain individuals, or, alternatively, upon which the lives of individuals depend. For instance, the row of levers in a signalman's box. Entire lives are spent facing those gleaming rows, engaging and releasing them, and upon the accuracy of such actions depends the lives of thousands.

Similarly, the controls and dials which face the engineer in a liner must surely be imprinted on his mind. When he is away from them he may temporarily forget them, but they constitute his working life, and they reflect everything he does, as he controls the vast vessel. The wheel of a poor potter, for ever whirling, means bread and butter to him. The handle of a barrel organ is as much a part of the street-player as his wrist, which is always turning it. A great violinist has always played on an old, and priceless instrument. Without it, he will be lost. One day it falls, and smashes to pieces.

Backgrounds as "Stars"

A gloomy Victorian house is the only home a girl has known for thirty years. Every branch and bush in the rambling garden is familiar to her. The house has imprisoned her—in it she has been deprived of all the normal joys of life. The house is the star of the drama which constitutes her life. Suddenly, her relatives, who are dependent on her, are burned to death, when the old house catches fire, and is destroyed. All her chains are suddenly broken. The house was full of character, although she had little. What a background —what a star that house would make !

A long, low barge glides slowly along a canal. It is the floating home of a family—water gypsies. They live unusual lives, not because they are in any way strange, but because a home that floats is unusual. The barge *dominates* them. It is the background, the moving setting, which stars in an unmade film depicting their joys and their sorrows. The barge is not merely a pretty "scenic" touch to the film.



A film built round the adventures and misadventures of a homeless cat offers striking possibilities to the imaginative amateur.

A clock is the dictator in the lives of thousands—the factory worker — the clerk — the music hall artist — the milkman — all sorts and conditions of men and women live by the clock, so quite obviously the clock is the star of a documentary-fictional picture waiting to be produced. It can either be a likeable clock, for perhaps upon punctuality depends the successful unfolding of a romance, or it can be a monstrous clock, with diabolical, ceaseless ticks, which insinuate themselves into the brain of some slave of time. Although it is only full of wheels and springs, it is capable, in the hands of a clever director, of being vested with character. Its face, its slender black hands, its heavy numerals, can become startling features, creating a terrific personality—a kind of clockwork Charles Laughton !

I mention these varied subjects to exemplify how backgrounds and objects play their parts in lives, and symbolise reality, thereby enabling the inventive documentalist to introduce fiction into his productions without falsifying, in any way, the everyday world he is picturing.

Imagine, therefore, a thrilling drama, or a fast-moving comedy, in which the featured players are a row of signal levers, an alarm clock and, perhaps, a barge. No "star

(Continued on the next page)

PRODUCTION PLANS

(*Continued from previous page*)

value " there, murmurs the exhibitor, but as his opinion does not immediately concern the student he goes ahead, realising that when the exhibitor sees the film, he will at once learn the star value existing in inanimate objects. Grierson's " Night Mail " extracts the maximum amount of drama from the mere act of letter-sorting on a night express. This surely shows that drama exists in almost every phase of life around us. Think, for a moment, of the organisation behind the simple act of placing a bottle of milk on your doorstep every morning—of the farms, and the night transport, and the robot bottling plants which never cease working, and by stretching the imagination a little, think of the stories which can be weaved into these important happenings.

Naturally I shall not attempt to outline fictional themes, for they depend entirely upon the mind of the student but I do advocate the above-mentioned backgrounds as

Strong foreground interest gives vigour to this study and enhances composition.

likely to offer full opportunities for documentary-fictional films, providing the student learns by heart the following motto : *Bring the background into the foreground, and plan the narrative so that it plays a part that is just as important as any of the human characters in the story.*

You will realise by now the major point I am driving home, which is the necessity for taking into consideration surroundings, objects, and environment, when building up a narrative intended to portray a human drama, or comedy. Broken violins, clocks, dockyards, gloomy houses, endless rows of identical villas, isolated palaces, well-kept gardens, cattle-markets, motoring roads, theatre queue entertainers, all kinds of places and people, contribute to the story of life, and the task of the director is to select a phase from it, and create, out of the material, his own version of it.

Now, in laying plans for progressive picture-making, he should establish a production schedule, and rigidly adhere to it. This should outline a scheme for making, say, three pictures a year, one in the winter, another in the spring, which should make full use of the countless beauties of that season, and the third during the summer and autumn. Winter necessarily confines one's efforts to subjects which demand a number of interiors, but photofloods are easily obtainable and with their assistance, plus an ability to seize every daylight opportunity, there is no reason whatever why the winter should be dead from a production point of view.

There is one important rule which should be remembered when working to a schedule—never begin another picture until the first one is completed, for overlapping in production causes chaos, and there is no excuse for it.

If, on the other hand, the student proposes to devote his time to documentary production minus the fictional element, which may mean that he will contemplate making films of a magazine variety, then he need not, of course, confine his schedule to three pictures per annum, for facilities and time are the only limitations he has to concern himself with, and material would be shot primarily to stock his library, from which his reels would be built up. However, my advice is that he should *not exclude* fiction, for his pictures will have double appeal if they represent both types of film, and it is up to his ingenuity to merge them successfully.

Pointers to Success

Lastly, when considering the various factors which, collectively, will create a maximum amount of appeal on the screen, the student should separate his resources, mental and technical, and place them in order of merit. The success of the properly constructed picture is due to the following factors, in the order in which I detail them :—

1. The first conception of the subject or story.
2. Spontaneous direction of the film.
3. Creative of cutting.
4. Quality of camerawork.
5. Ingenuity and comprehensiveness of the shooting script.

Observe the order of these stages. The successful film depends, *fundamentally*, upon the first idea. The execution of it, though vital, is secondary. By execution, I mean, of course, the direction, which, to a great degree, will enlarge upon the written instructions of the shooting

(*Continued on page* 426)

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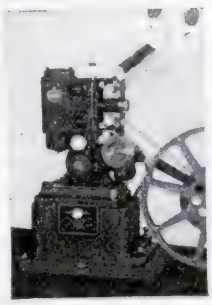

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NEW LIGHT *on an Old Subject*

(*Continued from page* 413)

light closer to the subject injects force and vigour. With the accent light turned towards the background, the size of the room is diminished ; as the light is swung round towards the subject the background recedes, until the subject stands out in sculptured detachment.

All this may sound expensive and elaborate. Experiment dispels any idea of intricacy, while the cost, if the cameraman does his own wiring, need not exceed that of a hundred feet of finished film. With three clamps the lamps may be attached to furniture or fittings, and elegant—but sometimes shaky !—telescopic stands are eliminated : the whole outfit, dismantled, packs into small space.

A word of warning. Although three photofloods (when run from separate points) are within the capacity of the house-wiring, the surge current when the lamps are cold is heavy. Therefore, switch the lamps on one at a time, and not all together.

The following table and scale obviate tiresome exposure calculations. The accent light is ignored : it contributes exactly nothing to the lighting efficiency, although æsthetically effective. The light factors for the modelling light and the flat light, taken from the table, are added together. Against this total on the scale is read the aperture. Unless special effects are being sought, the factor for the modelling light should be at least twice, and not more than five times, that of the flat ligh‘.

Half-watt lamps are of little use : they need twice the power for the same light ; further they darken all blues (including blue eyes) and lighten all reds (giving anæmic lips). With these lamps in polished reflectors a close approximation to the correct aperture is given by multiplying the wattage of each lamp by its light factor, adding the products together, dividing the total by 600 and taking the corresponding aperture from the scale.

All the data refer to the minimum exposure necessary when the whole spool is to be exposed on artificial light subjects only and processed accordingly. If the shots are to be mixed with daylight shots on the same spool the light factors should be halved before reading the aperture.

Light factors for photofloods in polished reflectors.

Distance of lamp from subject ..	3 ft.	3½ft.	4ft.	5ft.	6ft.	7ft.	8ft.	9ft.	10ft.
Light factor ..	**20**	**15**	**12**	**8**	**6**	**4**	**3**	**2½**	**2**

Aperture scale for Selo Pan (16 mm.) Gevært Superpan Reversible and Eastman Superpan Reversible.

f	1.9	2.8	3.5	4	4.5	5		5.6				7	
Light Factor	5	10	15	20	25	30	35	40	45	50	55	60	*Light Factor*
f	1.9		2.8		3.5		4		4.5		5		5.6

Aperture scale for Pathe P.S.P. and Agfa Pan (negative or reversible).

TEST PAPERS *for Amateur Movie-Makers*

(*Continuing* "FILM PRODUCTION FOR AMATEURS" *from page* 424)

script, which, though outlining the basis for the picture, is not so important in comparison. Next is the cutting, which can make even a badly directed picture emerge as a success, and it can certainly conceal the faults of bad camerawork and hide patchy sequences. Hence it is placed before photographic quality. Then the shooting script, which some people consider to be of first importance. It certainly is, but not in comparison with direction and cutting.

Lastly, a word to the student who, though ambitious to tackle film-making, possesses neither camera, nor equipment, of any kind. I advise him to pretend he has everything, and urge him to draw up his production schedule, devise his three pictures, and write careful scenarios for each of them. Many directors consider production is completed once the scenario has been written in complete detail.

ANSWERS TO TEST PAPER NUMBER EIGHT.

1. I should give preference to an original mystery story, designed *solely* for film production. The student may not hope to equal Edgar Wallace in ingenious situations and cleverly maintained suspense, but he has the advantage of planning his story for the screen, whereas Edgar Wallace was catering for the reading public. There are always exceptions, but it may be generally assumed that a work published in book form is not suitable for adaptation to the screen. Something will have to go, and many things will have to be added, to make it flow in terms of moving images.

2. One of the most fascinating exterior backgrounds that would serve as a setting for a fight between two men would be a series of iron fire-escape staircases, running down the outside of a tall building, such as a power house. Photographically, these stairs and winding hand-rails are excellent and varying heights offer scope for good angles. The edge of a cliff is, of course, admirable, if a trifle unpleasant for the actors, but, above all, it is conventional. Iron staircases are often used for fast escapes in films, but rarely for fights.

3. Here are three documentary subjects which would play definite parts in human narratives :—

1.—Luggage cranes feeding a channel steamer with trunks and motor cars, together with railway dockside activities and general embarkation work. 2.—Work after midnight in a 'bus garage and in connection with the washing of London's (or any big city's) streets. 3.—Croydon airport. 4.—The work of postmen—sorting offices—mail vans—pillar boxes. Think of the picture value of a story involving the posting of a letter which must not, under any circumstances, reach the person to whom it is addressed.

TEST PAPER NUMBER NINE.

1. Draw up a production schedule for 1937, outlining three contrasting pictures, taking advantage of the various seasons.

2. Decide upon three *inanimate* objects which can be vested with personality, each to be the stars in a film.

3. Select three *backgrounds* which shall share "acting" honours with human players.

4. If you were very keen to produce a documentary film devoted to analysing and explaining how the telephone system works, would you consider that the inclusion of a fictional plot would spoil it ? If not, devise such a plot, remembering that it must run parallel to the documentary film.

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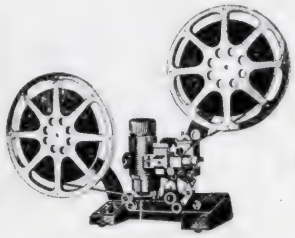

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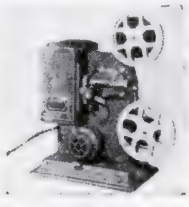

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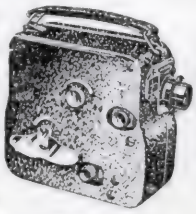

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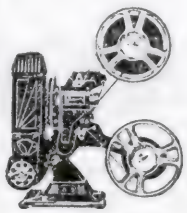

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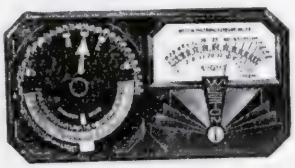

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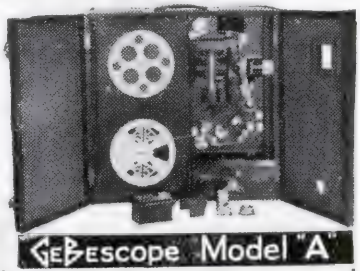

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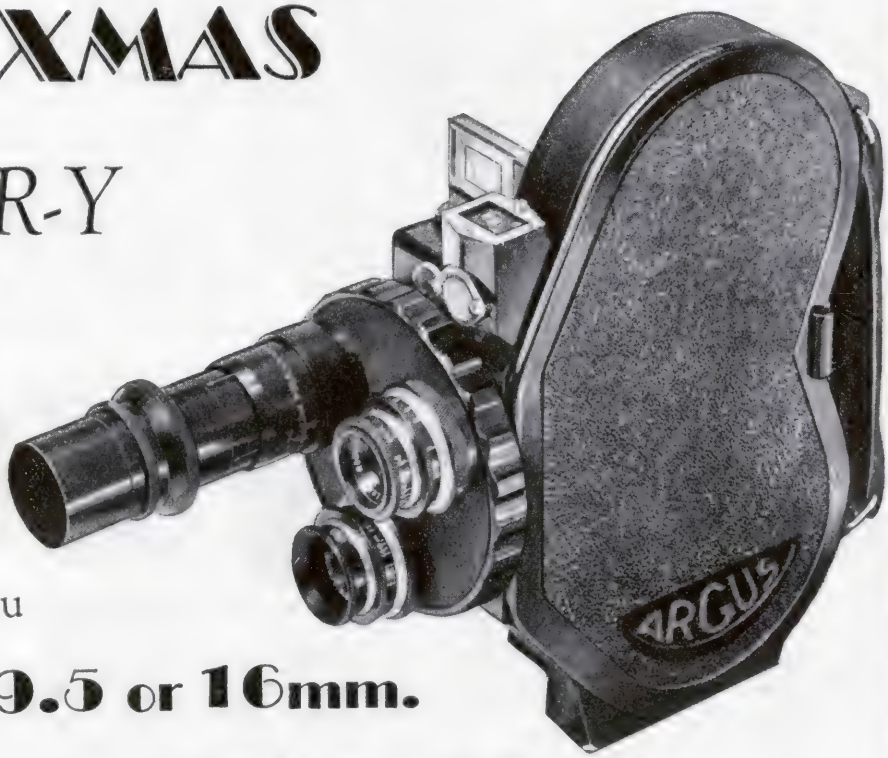

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PROFESSIONAL FILMS: TECHNICAL FEATURES OF SOME

December Releases

Production still from "And Sudden Death," the American counterpart in fictional form of the British "Death on the Roads"

THE influence of Alfred Hitchcock on British films since his vigorous come-back, just two years ago, with *The Man Who Knew Too Much*, is amply displayed in Albert de Courville's *Seven Sinners* included among the current month's releases.

In this case it is an analysis of the incidents which is most revealing. The film starts off with a carnival ball in Nice, the atmosphere of merry-making being used to give a background of contrast to a murder: later on there are two train-wrecks, a lorry-smash, a house which is occupied at one moment and untenanted at the next, a series of highly improbable clues leading from the Continent to London and from London to a respectably rustic village in Hampshire, a village whist-drive and a meeting of a missionary society called "The Pilgrims of Peace"—both the last being a cover for the nefarious activities of gun-runners—and the tracking to earth of the villain in a Gaumont-British news-cinema during a performance.

Heightening the Melodrama

The endeavour all the way through is to heighten the melodrama (rapid and varied enough, in all conscience) by setting it off with comedy on a large scale, and by establishing it against commonplace backgrounds, or backgrounds which are at any rate not normally associated with crime and danger. The method is not in all respects original to Hitchcock—the basic formula of comedy-melodrama is an old one—but in its present development it owes a great part of its appeal to his re-shaping. And among the individual episodes you will find several which in content and handling belong specifically to the Hitchcock canon—in particular the episode of the bogus mission.

Another British film, *The Marriage of Corbal*, is unhappily one of those from which one learns more from the defects than its merits. Unhappily, because its intentions are evidently praiseworthy. Karl Grune has tried to present the French Revolution to us impartially, without too many heroics, and with telling references to modern troubles in Europe. Now and then—as in the use of the phrase 'protective custody'—he really makes us feel what he means; but for the rest the film is slow, overburdened with weak dialogue, and haphazardly strung together.

The attempt to point a social moral does not come off, because on the one hand it is too obvious, turning the characters, Corbal especially, into unreal puppets, and on the other hand, it has nothing in common with the woolly romantic business, about the girl dressed up as a boy, and so forth, which has been thrown in—quite unconvincingly—for our entertainment. The mixture is a hopeless one, and there is a remarkable lack of assurance about the whole film.

Voices and Accents

Notice the mechanical way in which the mass applause at the meeting of a tribunal seems to go on and off to order. Notice also the difficulty about voices and accents. In the first place the variety of English and foreign accents here is disturbing (the four chief characters represent in real life three different countries), and forces on us too heavily the realization that they ought all in any case to be speaking French; and secondly, it becomes quite impossible to believe in peasants and revolutionaries speaking the prim, West-end, actor-English affected by the native part of the cast.

There are some expensive sets, and some good open-air photography; but neither these nor the film's good intentions can save it from the penalties of feeble construction.

And Sudden Death is worth mentioning as an American counterpart,

(*Continued on next page*)

By
A. VESSELO

(Continued from previous page)

Technical Features

OF SOME DECEMBER RELEASES

though in fictional form, of our own *Death on the Road*. The aim of both films is the same—to point a warning to reckless drivers—but whereas over here we do it by means of a documentary film, the Americans prefer to wrap it up in the coverings of melodrama. The propaganda of both, however, is quite undisguised. *And Sudden Death* does not rely on half-hidden implications which might possibly be missed—it comes boldly out into the open and delivers its message straight from the shoulder like a punch on the jaw. The result is in several respects crude and sensational, and the dollops of stock romance thrown in have little connection with art; but it is readily conceivable that the method may succeed, by its elementary vigour, in getting home to various American audiences.

A striking scene from "The Seven Sinners," scheduled for release this month.

One Rainy Afternoon is one of those light, more or less inconsequential modern comedies which can be very entertaining, but have to be very well done to be so. This one suffers in the earlier parts from some uncertainty in direction, and never gets really going until right at the end, where it speeds up to a good neo-Lubitsch climax. Leading to the final scene is a passage contrasting movement and rest, in a well-known style, in order to work up a measure of excitement: Francis Lederer, who has been arrested on the eve of a gala premiere of which he is the star, is released just in time, and drives furiously to the theatre while the audience clamours impatiently for the piece to begin. Shots of Francis Lederer and of the theatre-auditorium are briefly intercut; and here the noises of the auditorium also serve to give contrast.

Ambiguous Court-Scene

There is a court-scene in the body of the film which, like so many court-scenes in American films, is unsatisfactory. This one is too drawn-out, but is also difficult to accept because we are never quite sure how far the methods followed are supposed to be simply fantastic and how far they are supposed to give an impression of authenticity. No doubt we were not expected to worry about realism in such a context; but the trouble is that the cinema is primarily a realistic medium, so that we assume a thing to be real unless the opposite is made quite clear to us. Even the witty court-scene in *Mr. Deeds Goes to Town* had more than a little of this ambiguity.

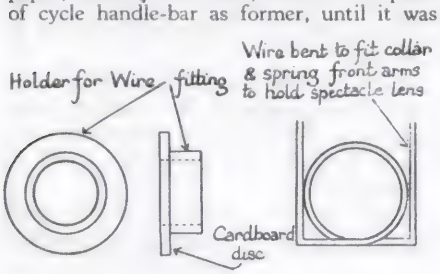
You will find some rather interesting shots here and there. In the scene just described, there is the view of the court-room with the judge's back large in the foreground; and then again there is a good view of an empty theatre, with a charwoman on her knees scrubbing in the gangway, her back turned to the camera. The back, as the motion-picture camera has discovered, can be very expressive; and being less formal, so to speak, than a front view, it can also be more convincing. It is worth while looking out for this kind of thing, which is not at all unusual, and which may be manipulated in various ways to give effect. But do not take unusual shots without due regard for their place in the sequence.

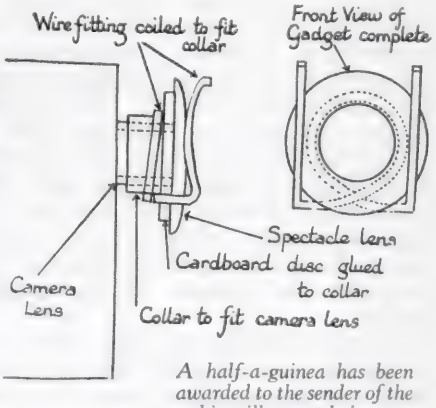
Holder for Spectacle Lens

I have made a useful accessory for holding Woolworth's spectacle lenses to the camera lens when doing close-up work. The collar is made from a length of gummed tape paper, about ¼ inch wide, wound on a piece of cycle handle-bar as former, until it was about ½ inch thick. On to this collar was glued a disc of thick cardboard 1½ inches diam. with hole corresponding with that of the collar.

The other part consists of a piece of steel wire (I used an old cycle wheel spoke), bent round to fit the collar, the two ends being bent to the front of the disc and up in parallel with it, with a slight curve outwards to form a spring against the disc. By this means I am able to insert any thickness of spectacle lens between the wire spring arms and the disc.

When the collar is slipped on the camera lens, the front of the disc is flush with the lens, so the additional lens is held as firmly and as closely as possible to the camera lens. This gadget was made for a Dekko f/3.5 lens. —*A. Vandome, 24, Bowdon Road, Leyton, E.17.*





A half-a-guinea has been awarded to the sender of the hint illustrated here.

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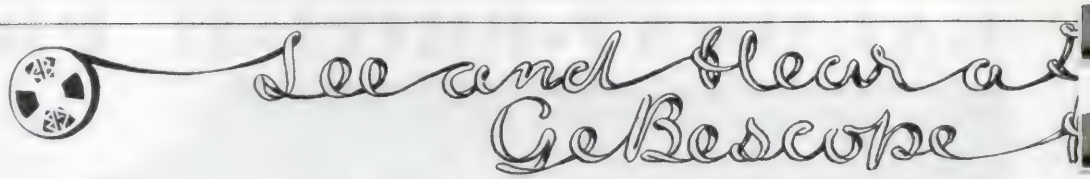

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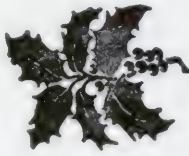

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T'WAS CHRISTMAS DAY. *By F. G. S. WISE. 16mm. 80 ft.*

This entertaining little film begins with some wintry exteriors: the front of the house—gate—view from the window (thus nicely linking exterior with interior)—calendar (Dec. 25)—Xmas cards—close shot of balloons suspended from the ceiling—holly—wine glasses—bottles—eatables (including the Christmas pudding) and a Christmas tree. They are all very good shots, but until we get to the tree they are all stills. This would not matter overmuch had the cutting been quicker so that a vivid brief impression of the festivities is given. As it is, the sequence is little more than a catalogue of festive things. They should not be featured for themselves but for the mood they evoke and should therefore be held on only long enough for the eye to take them in but not enough for it to analyse them. We are not interested in a wine glass *qua* a wine glass; we have no concern in its shape or size. In this context it should be only a symbol.

We get movement when the guests take their presents from the Christmas tree and there are some first-rate close-ups of them laughing and talking naturally, unconscious of the camera. One thus feels that one is present at the event, not watching an acted piece. The audience does, indeed, become members of the party when the guests turn to the camera and drink a toast. It could be argued, and with much justification, that this kind of treatment shatters the illusion, but this is a purely personal film, intended for a family audience, although the technique is such that it interests those outside the family circle. A shot of empty dishes and the cat before the fire end the film. There is plain evidence of planning and the film hangs together well, but it is just a little too static. A Leader has been awarded.

Stop motion cinematography opens up a world of fantasy. The figures are slightly moved after each exposure. See also illustration on page 437.

OUR CAMPING HOLIDAY. *By G. R. THORNTON. 9.5mm. 200 ft.*

Immediately after the main title of this film comes a sub-title: "We break our journey for lunch." Now every film must have a beginning, but that is not to say that the beginning of the film must show the beginning of the holiday, sports meeting, or whatever it may be. Indeed, in the case of the holiday film it would be quite legitimate to begin at the end, showing, say, the disconsolate return home and then flashing back to the actual holiday.

At just what point in the holiday you open the film matters little, provided the beginning is decisive and does not presuppose any previous knowledge on the part of the audience. The characters, event or scene must be carefully introduced and it should not be assumed that the audience is already familiar with them. No doubt in the case of the personal film they will be; they will at any rate know the people in the film, but they may not know the part those people play in it. So that the locale and personnel must be firmly established at the outset.

The First Essential

The first essential of film making is that the story shall be told clearly, but however smoothly it is presented it will not be entirely coherent to an audience that lacks the groundwork—which the producer should supply—on which to base their interpretation. For every member of the audience sees a film in a slightly different way. The measure of their appreciation of the picture depends on the amount of intelligence they bring to it and the degree to which they are affected by the subject.

The sub-title: "We break our journey for lunch" is not needed at all, because we can see this for ourselves. Admittedly, we cannot see it very well, because there is only one shot. One shot is not enough to carry a sub-title. If it is desired to begin the film with the journey, we might open with a long shot, the car in the distance. If the car is some distance away there is no point in holding on the scene until it gets into the foreground, stops and its occupants get out. Apart from the fact that such a treatment would be rather theatrical

(Continued on page 437)

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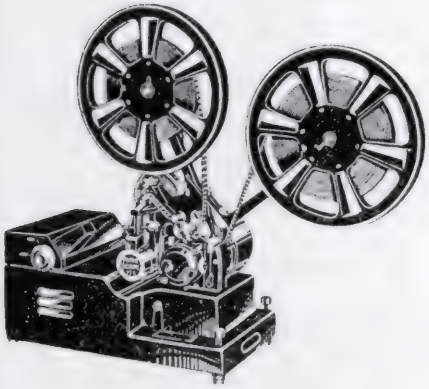

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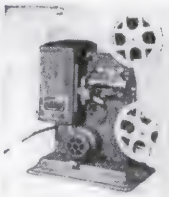

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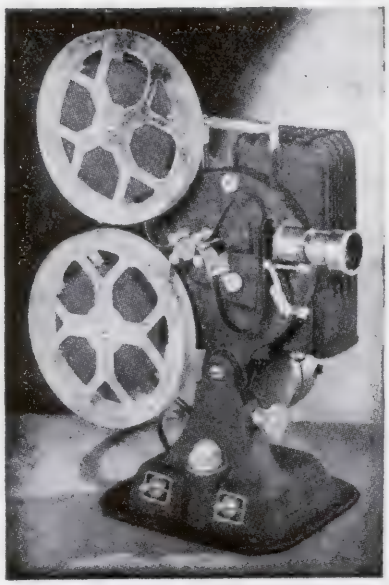

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Advice on PERSONAL MOVIE MAKING

(*Continued from page* 434)

—so obviously planned—we should use up a lot of stock for which a much better use could be found.

It is obviously quite impossible to show the whole of an action, for that way a film would never be finished. We must therefore select the salient features of the action and discard all the others. But selecting the salient features is only half the job; we have got to present them so that, although the action is considerably curtailed, it is yet smooth running. If, in the long shot of the car we cut when it was still an appreciable distance away and did not resume filming until it had come right up into the foreground, the gap would be pronounced and the car would seem to jerk bang into the second scene. The audience would be conscious of the cut.

Altering the Viewpoint

We must therefore change our viewpoint for the second shot so that the gap is bridged over smoothly. Assuming that in the first shot the cameraman is in the middle of the road, with the car directly in front of him two hundred yards away, he might, for his next shot, change his position so that he is filming from the side of the road at an angle of 45 degrees to it and in the opposite direction to the car. Just what part of the road he selects is immaterial. The camera would be trained on the empty road for a second or so, to allow for time lapse and then the car would come into the picture. By changing the viewpoint we have compressed real time into filmic time and if the cut is sufficiently smooth, the audience accepts the compression without question.

When the car gets close to the camera it stops and disgorges the holidaymakers, giving us an opportunity of introducing them to the audience. But even this treatment is rather naive and stagey, though it would do quite well were the film intended to be just a light-hearted romp. In that case we might film at 24 frames a second instead of 16, so that it opens with real *eclat*. This kind of treatment borders on the farcical; if something less fantastic is required then we must remember the inflexible rule of film-making; Give the people filmed something to do. Do not let them gape and grin at the camera. If the car stops there should be a reason for it, a reason that the audience will readily accept.

Staging a Break-down

Very well, then, what about staging a breakdown? The car crawls into the scene and stops. Out jumps the driver and lifts the bonnet. His companions get out and crowd round him, giving us an opportunity of introducing them to the audience. This must be done largely in close-up or semi-close-up and if they are to be featured throughout and the film is to be purely a personal one, each might have a sub-title to himself. Rhymed couplets give a light touch.

Thus:

Here is John who drives the car
But never gets us very far.

Semi-close-up of John, presenting his rear to the camera as he tinkers about with the car. Cut to shot of signpost: "230 miles to Llandudno" (or wherever it may be). And if one of the party is sufficiently good-natured not to mind, you might show him blissfully asleep in the midst of the confusion and still asleep every other time he appears on the screen. Each appearance would be greeted with a successively louder laugh.

Another sub-title in "Our Camping Holiday" runs: "A panoramic view of the bay." Once again this is explaining in words what is 'described' in pictures. If a sub-title is needed as a continuity link from one sequence to the next, it should give information that cannot easily be portrayed cinematically, e.g., "In 3052 A.D. there will be no bay. The sea encroaches on it three inches every year."

"Father does some work," we are told, but just what that work is is not clear. And again we have only one shot to one sub-title. "That after-dinner feeling" sequence is good. The diners are shown prone on the ground, the camera angle being such that it emphasises the bulge of their stomachs. The canoe shots of the men in bathing costume should come before the canoe shots of them in shorts, because we have previously seen them in swimming suits going down to bathe.

(*Continued on page* 439)

Did the lady lay him low'? An example of one of the endless amusing situations possible in stop motion cinematography.

(*See page* 434)

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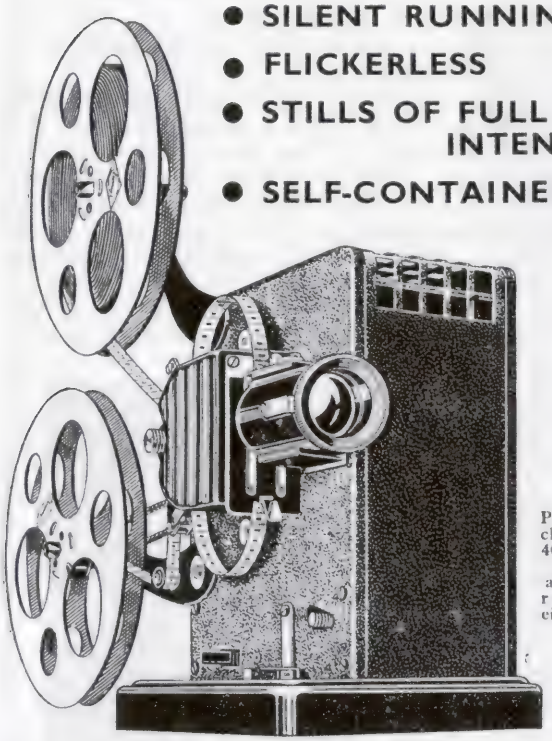

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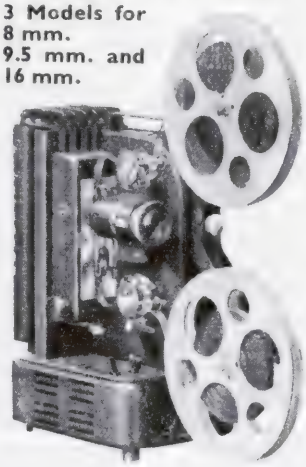

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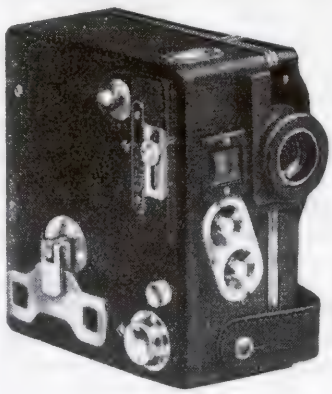

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Linking Up Unrelated Sequences

(Continued from page 437)

In the order in which the shots now appear they change their attire with startling suddenness.

The film ends with a shot of Colwyn Bay, but in view of the main title and content of the film it would have been better to have closed it with a shot of the campers breaking camp or carrying their camping kit. "Our Camping Holiday" suffers from a lack of continuity and the construction is not always sound, but nevertheless it is a bright little affair. It should be added that the author's later productions are a great advance technically on it.

THE NEWS BULLETIN. *By COLDHARBOUR STUDIOS. 16mm. 250 ft.*

This film is an interesting example of one way of using up various unrelated sequences, but proof of the fact that one cannot *create* a theme out of the editing, however clever the cutting may be. The theme must be inherent. It is apparent that the idea was arrived at after shooting, but that is not to minimise its novelty. The author has linked the sequences together by suggesting that they are items in a wireless news bulletin. But the disadvantage of planning after editing is that one usually shows cause but not effect.

An event of whatever insignificance or magnitude is only of importance for the effect it has on a person or thing. And that effect must be shown. Indeed, it is within the compass of the cinema to show effect without actually showing the cause. Thus we can show the look of alarm and horror on the face of a spectator of a car crash without depicting the crash. Two cars might be approaching each other: a head-on crash seems inevitable. Quick cut to a close-up of a woman. She screams and covers her face with her hands. Cut to shot of a wheel spinning in the gutter.

Cause and Effect

The first sequence, the only one planned in relation to the film, is of an S.O.S., but there is very little suggestion of urgency in it. Quicker cutting is needed. And when the listener runs out of the house, would his car have been providentially at the door? The weather forecast sequence, interesting though it is pictorially, lacks significance because we are shown only the cause, not the effect. The shots of nature in various moods are good, but the sequence would have been strong dramatically had we been shown the effect the forecast has: a woman listening in—shots of angry seas—a fishing smack tossing about—cut to woman, her hands clenching and unclenching.

Although the subject of the "News from Abroad" sequence is dynamic (an encounter between police and civilians), the treatment is not, due, doubtless, to restricted camera position. A little faking would be justified here since the event is not specified, the intention being to give an impression as distinct from a record, e.g., close shots (close so that the change of locality is not betrayed) of a man collapsing on the pavement, a gun being fired, and so on.

Nevertheless, there is a real attempt at construction and a Leader has been awarded.

BABY'S FIRST YEAR. *By G. WAIN. 9.5mm. 300 ft.*

A very charming production, this, of excellent photographic quality. It rather lacks continuity and cohesion, but although faulty continuity is always a serious blemish, in this case it does not matter so much as it might because baby is well able to carry the film on her shoulders. Cutting is quite competent, but the treatment could be enlivened a little by trimming the beginnings and endings of shots here and there.

Multiple exposure is useful for conveying a rapid impression and for expressing states of mind.

The main title is double-exposed on a shot of a perambulator. Calendar: November—pan to maternity home notice board—shot of the home. The 'Christening Day' sequence follows on too abruptly. Before we know that baby has arrived it is being christened. 'First lessons in nursing' provides some delightful shots. Horrified mother at window watches father's inexpert handling of infant, but he eventually succeeds in getting it the right way up.

March arrives (shot of calendar) and mother is with baby again, but in the same exterior as the previous

(Continued on next page)

The shadow of a person or thing can sometimes be more expressive than 'flesh and blood' presentation.

shot so that the suggestion of the passage of time is not very convincing. It would have been advisable to have changed the location. Then comes 'Her first smile,' a quite delightful sequence. We have to wait a long while for that smile but she manages it at last. In this instance the retention of the first part of the sequence is justified, although nothing much happens in it, because waiting for the smile heightens our appreciation of it when it does come.

There are some charming shots of the little nude sprite sunbathing in her pram, but only three shots of bath time. There is not much point in the 'Beauty unadorned' shots, because baby is too far away: close-ups of her chubby little body were needed. Her tentative attempts at walking make an amusing sequence (the *Amateur Cine* title picture, "First Steps," being very effective).

The film ends on her first birthday: "One year old" —baby in cot—quick cutting of shots of birthday cards and toys—a piece of birthday cake—'Goodnight'—baby in cot—the end. A Leader has been awarded.

SCHOOL FOR HEROES. *By BLACKHEATH FILM CLUB.* 9.5*mm.* 2 *Reels*

Until more than halfway through, this film is quite brilliant. It is genuinely funny; the situations are in the true comedy tradition. Indeed, we laughed out loud at some of them, although we were screening the film to ourselves alone with only the hum of the projector for accompaniment. That it should have evoked spontaneous laughter under these conditions speaks

Notes on PLOT *Construction*

(Continued from previous page)

eloquently for the comedy element. Camerawork, direction, editing—all are good and the acting of Jones, the leading character, is far above the average. This actor is certainly an asset to the club, although in thus acknowledging his work one also tacitly acknowledges the sympathetic direction. One can believe in the characters. The sets are good. The twist to the story at the end is admirable.

Faulty Development

But the development is somewhat disappointing. It does not flower fully. The story concerns one Jones, a feckless, timid shop assistant ("the fool of the firm. If he did anything right it was by mistake"), the butt of his colleagues and his wife. He takes a course in Assertive Psychology, reading the handbooks diligently and attending at the college to knock down dummies representing his wife and his employer. He becomes a new man, but his wife, her dominion over him imperilled, takes up the same course and assumes sway again, so that at the last we see him beginning again at Lesson One.

His rehabilitation is, however, taken too much for granted. Much is made of his timidity—and rightly so —but the point of the plot is how he overcomes it. The reactions of the folk in his little world are sketched over too lightly and in some cases, indeed, are false. His assault on the shopwalker is not credible and his wife would surely not have obeyed him so meekly.

Light-Hearted Invention

The sale sequences are very nicely done and his unavailing efforts to board a bus, his falling into the bath prepared for the children, the misadventure to his hat in the restaurant, his cutting the customer's coat instead of the cloth she had bought, the College of Assertive Psychology—all are expressive of a fertility of light-hearted invention, and treatment matches up to it, chiefly through felicity of timing. The timing is not, indeed, faultless, but it is very much better than in the average amateur comedy. We would suggest that the second half of this film is made again, or at least expanded and embellished, for the film is well worth spending a little more trouble on. A Leader has, of course, been awarded.

This film and "Release," described as a psychological study, are the Blackheath Film Club's major output for the year and a very creditable output it is. The foreword tells us that "Release" "is the story of a boy, bred in crime, son of a crook, whose sole education is founded on petty pilfering and burglary. / It is the story of a boy whose sensitive nature revolts against these practices. / Who breaks away from his oppressive surroundings and finds a new world and / 'Release.'" His new world is, as far as he is concerned, peopled by one girl—the girl who gives him sanctuary when he

(Continued on page 443)

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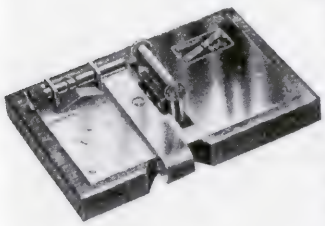

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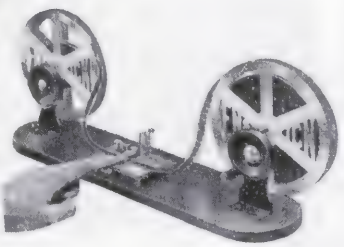

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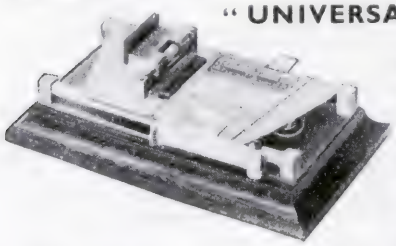

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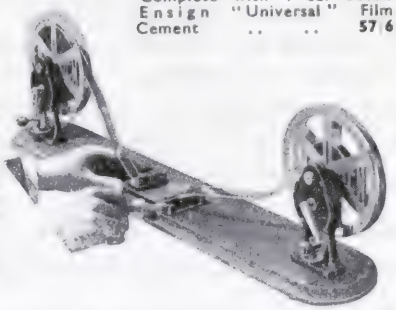

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REAL *Time and* FILMIC *Time*

(*Continued from page 440*)

runs away and a pleasant life on her farm until the police come for him.

Technically, the production is a good one, but the film is not the medium for psychological studies. That is not to say that such a theme cannot be successfully presented on the screen—it can, but the difficulties are considerable. "Release" fails, however, to engage our sympathies because the elements of suspense and surprise, two of the most potent weapons in the movie-maker's arsenal, are lacking. One knows almost from the beginning what is going to happen. The fact of his breaking away from a life of crime indicates the hero's sensitiveness to the finer things of life and one knows that he will be happy with the girl.

Conflict and Obstacles

On page 406 we refer to the fact that all plots, whether of fiction or film, are based on conflict. It is inherent in "School for Heroes"; it is lacking in "Release." Conflict entails obstacles—obstacles that have to be overcome and our enjoyment lies in seeing *how* they are overcome. Once the young man has run away there is no conflict, no obstacles to be surmounted. What, after all, does this psychological study show? Only that a reformed crook finds happiness away from crime, which we should fully expect him to do. Had he not fled of his own accord but had been gradually won over by the girl, we should have had that all-important conflict.

As it is, the conflict is only in his own mind and then only at the beginning; and mental states are not easily expressed in filmic terms. It is a strain on an actor to have to look mournful all the time. The film develops too slowly and the weakness of construction that mars "School for Heroes" occurs here. The climax does not flower as it should do; the farm sequences are glossed over.

Extending Real Time

As we have said, technically the film is good, but there is one case in which technique is faulty. When, during the burglary, the spanner is dropped, there are three close-ups in quick succession of the three crooks looking up startled. Now although in film making we usually compress real time into filmic time by showing only the salient features and omitting the unimportant detail, there are occasions when we have to reverse the process.

For instance, in a sequence showing the beginning of a race we might have the following shots: Runners toeing the line, close-up of heel making hole in track, medium shot of the runners, medium shot of starter, close-up of him with pistol raised, quick cut to medium close-up of runners, close-up of pistol being fired, medium shot of runners getting off the mark. Most of these actions occur simultaneously, but we cannot, of course, show them simultaneously on the screen, unless all of the action is shown in long shot, in which case the sequence would be very dull and uninteresting. Quick cross cutting gives the effect of spontaneity.

In the case of the sequence of the three crooks, however, that spontaneity is lacking. Here we are concerned only with a moment of time. The actions occur simultaneously but are shown consecutively, so that the effect is false. There is no opportunity for quick cross cutting to divert our attention from the time factor. So that unless we show them all together in medium close-up, which would not be sufficiently dynamic, we must treat the sequence in some other way.

The simplest method would be to have a close-up of the hero looking up startled (for that would be in keeping

Scene from a Balham A.C.S. film now in the making.

with his character) and then to cut quickly to a close-up of one of his companions, head lowered (in contrast to the raised head of the other) a sardonic smile on his face as he listens, quick cut to close-up of hands rapidly gathering up the burglarious tools. Although these three actions might also occur simultaneously, the rapid succession of the shots nevertheless suggests spontaneity because they are each different in character, so that the audience does not have time to sort out its several impressions but gets only a general impression.

"Release" is an interesting production, for which a Leader has been awarded and whatever its shortcomings is at least a courageous attempt.

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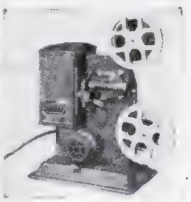

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Advancing and receding titles—extremely smooth with an 18 inch travel forward or backward. Wipes, Running Titles, Stage sets, all kinds of Animated Titles, Cartoons, etc. etc. Single titles of up to 30 words can be made. The titler can be used in the horizontal or vertical positions, thus adding the possibility of further trick effects.

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Provision is made for 8 lamps (you can use ordinary household lamps) giving an even and ample light. Flex, adaptor and switch for plugging into any standard lampholder.

400 WHITE LETTERS

A fount of approx. 400 white felt letters, small, capitals and figures, etc., is supplied as standard equipment

Outfit complete—with fount of letters in either black or white, without lamps If coloured letters preferred 9 - extra. **£5 5 0**

COLOURED TITLES

Now available founts of 400 coloured letters in brilliant orange, yellow, blue, green and red, for making titles on coloured film (The ordinary lamps can be quickly and easily changed for Foto-floods) .. .. 30 -

CRAIG 16 mm. SPLICER

Assures a clean-cut, perfect splice and reduces the time taken to edit and repair films to a minimum. A single swing of the cutter trims both ends of the film, leaving no white or black line between frames. The Spring Scraper cleans the film instantly—a dab of cement — join the film and snap on the clamp—a perfect join in the minimum time. Complete on base **52/6** Craig Junior Splicer, 21 -

THESE TWO ITEMS MAKE FINE XMAS GIFTS!

CALL AND SEE THEM IN OUR SHOWROOMS

J. H. DALLMEYER

LIMITED

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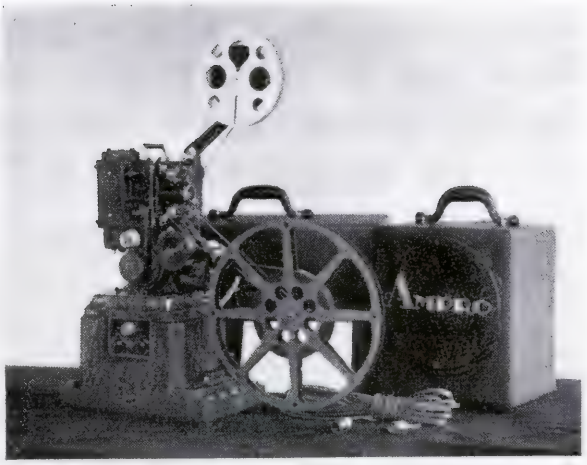
Works: Church End Works, Dallmeyer Road, N.W.10

What's NEW in APPARATUS and Ideas



Amprosound projector, with carrying case, speaker, etc. This instrument is reviewed on this page.

SOUND-ON-FILM PROJECTOR

Name. Amprosound (Model M) Junior Model.

Makers or Agents. M. W. Dunscombe, Ltd., 5, St. Augustine's Parade, Bristol, 1.

Size of Film. 16mm.

Sound System. This machine is designed for use with the S.M.P.E. system, which has now been adopted as the universal standard in this country. We understand, however, that there will shortly be available a prismatic inversion device that will enable D.I.N. films to be used in the projector.

Construction. The projector body is of metal die-castings finished in brown crackle enamel. The working parts are of hardened steel, the silent gears a combination of bronze and fibre. Fittings are chromium plated.

Overall Size. The case containing projector and amplifier unit measures 20½" x 13½" x 8" for the junior model and the speaker 12" x 13½" x 8". In the senior model the respective dimensions are 21" x 13" x 8¼" and 15½" x 15½" x 8¼".

Weight. An outstanding feature of this outfit is the weight. The complete junior equipment, projector and speaker and accessories, weighs 53 lbs. The complete senior equipment weighs 57 lbs.

Supply Cables. The main supply cable is rubber C.T.S. The loud speaker lead, between projector and speaker, is also rubber covered cable, but is of lighter, flat-oval section. 50 feet of this cable is normally provided and the end connectors are specially designed, shrouded three pin plugs providing efficient earthing and mechanical protection of machine and cable.

Picture Size. At 12 feet throw the normal (50mm.) lens will give a picture 2' 6" wide.

Projection Lenses. Ampro lenses are provided, the normal lens being a 2" (50mm.) lens with an aperture of f/1.85. 1½" and 3" lenses can also be obtained and as the lens barrel conforms to universal standards any one of a number of other makes of lenses, e.g., Dallmeyer, can be used if desired.

Illumination. The Junior Model has a 500 watt lamp. The senior model has a 750 watt lamp. Illumination is direct, via a normal condenser and reflector system. Efficiency is high. The agents modestly claim a 6' 6" wide picture for the junior and a 8' wide picture for the senior projector and guarantee full brilliance at those sizes. Such modest claims form a refreshing comparison with the extravagant claims which are sometimes made. We understand that a fairly well lit 19 ft. wide picture has actually been shown with one of these instruments.

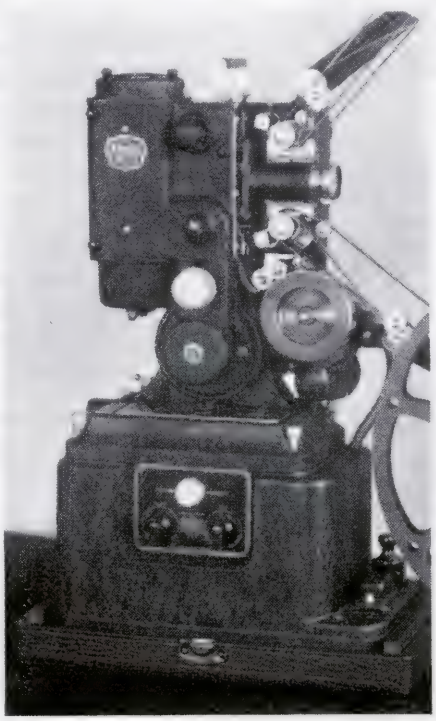
Cooling. The cooling of the lamp house is very efficient, due principally to the venturi tube which surrounds the lamp and concentrates the cooling effect on the lamp, also passing a stream of air at high pressure direct to the film gate. The 'senior' lamp house is finned for heat radiation.

Light Trapping. Largely due to the venturi tube the projection light is extremely well trapped and unwanted spill light is absent.

Drive. The main drive from the electric motor situated in the base of the projector is by means of a 'long-life' belt, which is a combination of rubber and leather which gives maximum wear and frictional effect, with absence of unwanted stretching.

Supply Voltage Range. The instrument is designed so that both sound and picture mechanism can be operated from any voltage up to 125 volts, either A.C. or D.C. A further increase of range can be obtained by means of the 'Bristolite' transformer, manufactured in this country for Messrs. Dunscombe, which can be operated on 200, 230 or 250 volts to give a 110 volt output.

Change from A.C. to D.C. is accomplished by moving a 7-pin plug from one hole to another on the front of the machine. The load on the senior machine does not at maximum exceed 6 amperes.



Amprosound projector.

Film Transit Mechanism. The main drive from motor to mechanism and all external drives are by means of belts. Internal drives are by means of bronze and fibre silent gearing.

An ingenious device is the provision of two degrees of drive in the bottom take-up arm. Both 400' and 1,200' spools can be used and obviously greater force is necessary to take up the larger spool, while this force would be excessive for the smaller spool. The difference is provided for simply by allowing the arm to remain in a nearly horizontal position for 400 ft. spools and swinging it down lower, when the larger spools have to be dealt with, into a position which greatly extends the spring driving belt and gives greater driving power.

A spring belt driven rewind is provided.

The intermittent claw mechanism is so far unique in that it has *three* claws in direct alignment. Some very badly damaged samples of film stock were shown quite well because of this precautionary provision.

Speed Range. There is a speed range of from about 10 pictures per second up to 24 pictures per second. The electric governor only comes into operation at 24 p.p.s. and below that speed the instrument runs freely like a normal silent projector. It can, of course, be used to show silent pictures.

Shutter. The shutter is the normal split-phase three-bladed shutter and gives flicker-free projection, even at low speeds.

Framing. Non optical.

Tilt. A large diameter, massive, knurled disc on the right of the projector base, above the motor, instantly tilts the whole instrument.

Sound Controls. The sound control panel comprises a volume control marked 'off, soft, medium, loud' and a tone control from maximum to minimum base. There is also a 3-pin microphone socket. The machine can be used with a microphone of the condenser type and we understand a suitable one is available.

Sound Equipment. The light cell is of special Ampro type and is mounted on a 3-pin straight fitting which greatly facilitates access and replacement. The exciter lamp is of prefocus pattern of special type with a broad base giving great accuracy of placing. This, too, is readily accessible.

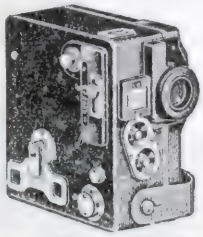
The amplifier unit is in a chamber below the projector and the projector can easily be removed by removing the four corner

(*Continued on page* 447)

Get a PRESENT *that will give you service in the* FUTURE!

Siemens 9.5/16mm Projector

The latest Siemens introduction. Highly efficient optical system, built-in interchangeable resistance for all voltages, patent take-up eliminating film strain. Quick change over to other film size. **£59 10 0**



Ditmar 9.5mm. Camera

Fitted with many professional features. Footage indicator visible in viewfinder while shooting. Speeds, parallax compensation. Single picture device. Interchangeable lenses, allows adjustment of aperture while shooting without taking eye from viewfinder. Takes 30ft. chargers. With Cassar f/2.9 lens. Price **12gns.**

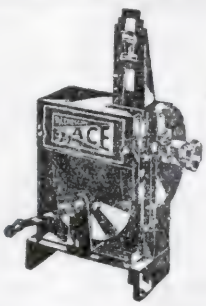
PROJECTORS demonstrated under actual working conditions in our **Miniature Cinema.** This has 60 tip-up seats, completely equipped projection box with sound apparatus and is available for hire.

OUR STUDIO (36ft. x 26ft.) with 50 k.w. of incandescent and arc lighting may also be used by arrangement.

Cine Kodak 8mm. Camera

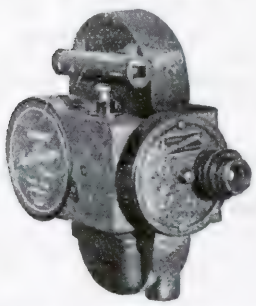
The Cine Camera with the lowest running costs. Cuts cost of film in half. Neat and compact. Gives clear, fine grain movies with the minimum of trouble. Fitted with f/3.5 lens **£9 17 6.** With f/1.9 lens **£15**

Or on Easy Terms.



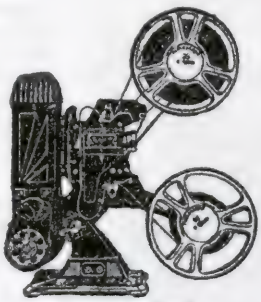
PATHESCOPE "ACE"

The new small projector for 9.5mm. films. Takes 30 and 60ft. films. Suitable for any voltage **37/6**



Ensign 16mm. Camera

Has all the features which enable even the beginner to get splendid trouble-free movies. Well made with clockwork motor, three speeds, including slow motion, hand crank and direct finder. Dallmeyer f 3.5 lens. Complete in case, **13 gns.**



PATHE 200B

Gives brilliant pictures up to a screen size of 10 ft. Fan cooled, easy running and simple to operate. Machine complete with resistance to run on any voltage A.C. or D.C **£16 15 0**

Brondesbury Cine Exchange

LIMITED

100, Chamberlayne Road, Kensal Rise, London, N.W.10.

Phone: WILlesden 4860 *Adjoining L.M.S. Station*

. . . on the Phono-disc which records & reproduces your voice perfectly

The introduction of the Phono-disc at long last enables the Amateur Cine owner to make his own Running Commentary at a reasonable cost.

This remarkable machine is a portable Recording and Reproducing Gramophone and can be used in many other intriguing ways. It will record perfectly your own voice, your children's voices and musical instruments and will play them back immediately, giving a perfect reproduction.

The price is just right too—a nominal deposit of 50/- and the instrument complete with Microphone ready for use will be delivered at once. Deferred terms are only 28/2 a month for 18 months.

You must have particulars. Come and have a demonstration at our headquarters, or if this is not possible we will gladly post you full details.

Phono-disc Ltd

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'Phone: Regent 3712

(*Continued from page* 445)

Latest APPARATUS

screws on the base. The unit is compact and embodies 7 valves, including two rectifiers. Some of the valves are metal and some glass, and access to most of them is rapid and easy.

The speaker with the junior model is of 10″ diameter. The senior speaker is of 12″ diameter. A maximum output of 8 watts is claimed. The maximum undistorted output which we obtained seems adequate for small hall work. The sound quality on ordinary commercial sub-standard library films was quite good.

Servicing. Special attention should be drawn to the fact that before putting this instrument on the market here Messrs. Dunscombe have set up very complete servicing arrangements for both the sound and picture sides of the apparatus.

General Remarks. We were favourably impressed by this outfit. Its portability was shown by the fact that the demonstrator carried a complete outfit some distance with ease, from the place where he had parked his car to our offices, without being in the slightest degree distressed or fatigued. The construction is rugged and practical. Necessary refinements are present, unnecessary 'gadgets' are absent. Manipulation is easy, the control range is wide and effective. The machine runs so quietly that the use of an unshielded projector in an open hall would not distract the attention of members of the audience quite near to it from the sound proceeding from the screen. After running for some little while the projector remained remarkably cool.

Price. Complete, £115, Bristolite Transformer, £6 10s.

The following are new Ensign accessories:

ENSIGN POPULAR SPLICER AND EDITOR

The editor consists of 20″ x 5″ wooden stained base, carrying sturdy pair of geared rewind arms. The splicer is of all-metal construction on wood base with rubber feet. Metal part dull nickel plated. Accurately ground and hardened steel scraper, film shearing lever and efficient pressure pad. Two holes on wooden base fit on two brass split pegs on editor base board. (These pegs can be removed from base board if any other type of splicer is desired to be used).

The splicer is a little less convenient in use than the well-known 'Universal,' but makes first class splices. It is supplied with 1 oz. bottle of Ensign Universal Film Cement and is so light and compact it is most convenient to slip in the pocket. There are three sizes, 8mm., 9.5mm. or 16mm., in both splicer and editor and these are not interchangeable.

In each case splicer is 17s. 6d. (including cement). Editor and Splicer combined (with cement) 42/6. Editor only, 25s.

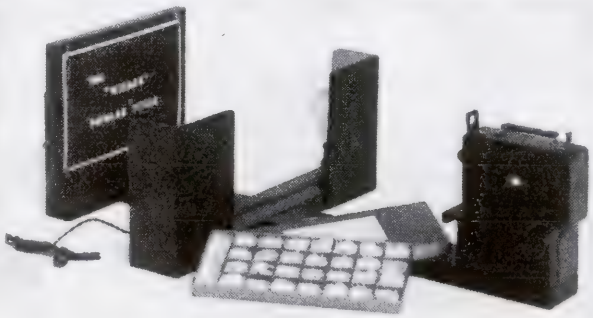
UNIVERSAL SPLICER AND EDITOR

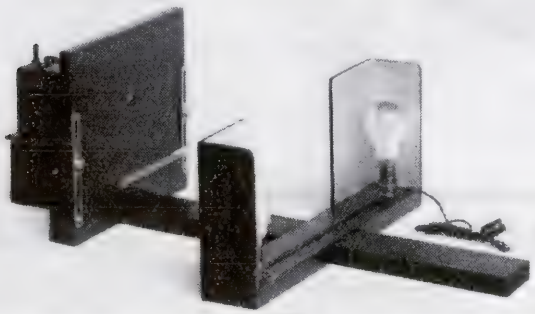
An improvement has been effected in this well-known instrument, in that the ends of the hard-wood baseboard have been rounded to prevent films catching on the corners of the board during editing. The metal parts can now also be obtained in brown crackle enamel finish, which will be the standard finish in future.

RIGID SILVER SCREEN

Silver material of fine finish is backed with hard plywood and the whole mounted in hard wood frame. The depth of this frame gives very adequate protection to the screen surface. There are two folding feet and an eye for hanging the screen also. The whole is contained in a strongly finished strawboard case, covered in crocodile, which *folds* over the screen, gives complete protection when not in use and embodies a carrying handle and turn buttons for easy removal.

Prices: 24″ x 18″, 22s.; 32″ x 24″, 32s.; 40″ x 30″, 42s. These screens are equally suitable for 8mm., 9.5mm. and 16mm. projection at home.





Wizard "Popular" Universal titler. The photograph on the left shows the method of centring. Note camera lens projecting through aperture in centre title board.

HUMITIN CARRYING BAGS

Grey canvas bags, with rexine bottom, reinforced wood, rexine binding on edges and handle, zip fastener. These bags have hitherto been supplied for 16mm. only, complete with tins, but are now supplied without tins for 8mm., 9.5mm. and 16mm.

Prices: Type A (for 6 x 400 ft. x 16mm. or 7 x 400 ft. x 9.5mm.), 11s. 6d. Type B (for 10 x 400 ft. x 16mm. or 12 x 400 ft. x 9.5mm.), 15s. Type C (for 12 x 200 ft. x 8mm.), 7s. 6d.

These are an excellent solution of the storage and carrying problem and are equally suitable for other makers' film cans as well as Ensign Humitins.

HUMITIN CARRYING CASES

These leather storage and carrying cases are now available without the tins. They are complete with carrying handle, lock and key. Prices: To hold 5 x 400 ft. tins, 16mm. or 9.5mm., 32s. 6d.; to hold 10 x 400 ft. tins 16mm. or 9.5mm., 42s. 6d.

TITLING OUTFIT

Name. The 'Wizard' Popular Universal Titler.

Makers or Agents. Cinique Ltd. (The Midland Cine Service), Midland Buildings, Shipley, Yorks.

Construction and Finish. Mainly solid and ply wood, main baseboard and crosspiece bearing lamphouses being of timber of section 3¼″ x 1¼″. Lamphouses and title board are of ply. Title board supporting base is solid wood of section 2¼″ x 2″. All finished black.

General Description. A baseboard 2′ 9½″ long has at one end a platform 6″ x 4″ and 3¼″ high. This has a slot to take the tripod screw which is provided, and to enable the camera to be slipped on and off the platform rapidly. On the platform slides a flat fence or guide, against which the camera is pressed tight. This is adjustable and allows for lateral centring. The whole baseboard folds in half for packing. The lighting unit which is on a base of its own measuring 20½″ to the extremities, fits to the main baseboard by an easy-fitting halved joint 19″ from the back of the outfit. The title card and its base drop over the baseboard and are free to move forward and backward and to be taken away quickly for setting up the title letters. They can also be placed close to the camera position to allow for centring of the camera. Vertical adjustment is provided by two vertical slotted strips which attach the title board proper to its base and up and down which the board can slide, to be locked in the desired position. At the extreme position the two lamps are 14″ from the centre of the title card. The lamp-houses are square and silvered inside.

Title card area is 7¾″ x 11¾ and two cards are provided. One is black flock for use with felt letters. The other is black felt backed up by a sheet of cork ⅝″ thick. Black card 'setting-up' masks for 8mm., 9.5mm. and 16mm. titles are also provided.

Both felt letters and metal letters to be used with the cork board, are provided. If desired a plate glass sheet can also be used either instead of or in conjunction with the title board proper.

The title board has a circular hole pierced in its centre, to allow for setting up and centering of the camera.

The lighting batten can be lifted off and

(*Continued on next page*)

Latest APPARATUS

(Continued from previous page)

placed behind the title board position for back-lighting work.

Price. The complete outfit, as described above, £3 15 0. Amazingly good value for money, a simple outfit with great capacities.

PROJECTOR

Name. Eumig Junior (Model P.III).

Makers or Agents. Actina Ltd., 29, Red Lion Square, W.C.1.

Film Size. 16mm., 9.5mm. or 8mm.

Construction. Mainly metal pressings. Light but strong and practical. Leatherette case.

Overall Size. 5½" x 8" x 9".

Weight. 8½ lbs.

Picture Size. 3' 6" wide at 12 feet throw with normal lens.

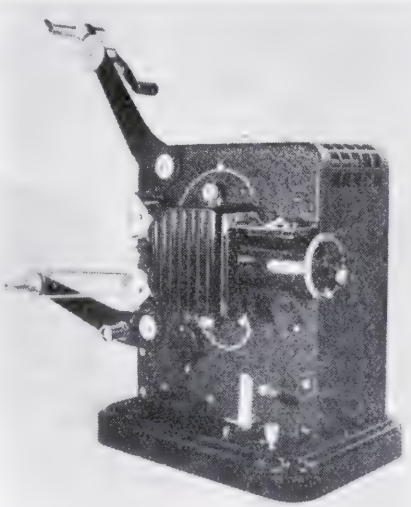
Projection Lens. 35mm., f 1.6 Hugo Meyer.

Illumination. 250 watt lamp running at mains voltage. Lamphouse is situated at side of projector and is transmitted to projection lens at an angle of about 80 degrees via a prism. Illumination efficiency is only about 10 per cent. less than with a direct lighting arrangement. Cooling is excellent, a very large fan being installed and light trapping is good. A lamp focussing knob ensures maximum efficiency.

Voltage Range. 110 to 220. Variable resistance control for motor is incorporated in projector. Lamp must be of same voltage as supply.

Drive. Electric motor. Cooling fan runs on common spindle.

Film Transit Mechanism. Spring belt driven feed and take-up arms, which fold when not in use, twin claw working on grasshopper type of movement, with external cover, which also forms front of film gate and carries condenser mechanism. The Eumig quick-loading sprocket device with side shields is fitted. A reverse movement is not fitted.



Eumig Model P.3 Projector reviewed on this page. Models for 16mm., 9.5mm. and 8mm. are available

Shutter. The shutter is both unusual and ingenious. It looks like a barrel shutter but does not work like one. It has only two blades, but is geared to give the effect of three. In fact, its effect and efficiency are comparable to that of a three-bladed fan-type shutter.

Framing. The framing control moves the lens. The pictures do not move off the screen, but the frame line of the picture moves into correct position in relation to the screen.

Stills. A still control is fitted. There is no safety shutter as it is unnecessary in view of the efficient cooling and the indirect lighting. The normal shutter keeps running when a still picture is shown and so there is not the slightest alteration in intensity.

Rewind. The rewind is hand-geared.

Controls. Main on and off switch on right of machine and a resistance speed control. A shorting plug will cut out the lamp if it is removed and also provides a junction for an additional resistance if a lower voltage lamp is required to be used. This alternative arrangement allows higher wattage lamps to be used in the instrument if desired.

Prices. Three models are available and the prices are the same in each case. £17 17s. for machine. Case 12s. 6d.

General Remarks. In our opinion this is an important addition to the existing range of sub-standard projectors. The three sizes

YOU CAN SEE THE DIFFERENCE 'CELFIX' MAKES

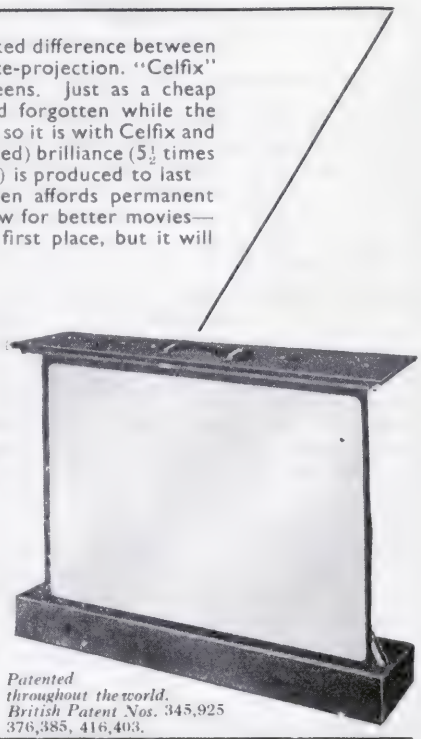
The illustrations here show the marked difference between "Celfix" and ordinary screen surface-projection. "Celfix" is the "Rolls-Royce" of cine screens. Just as a cheap mass-produced car is worn out and forgotten while the Rolls-Royce is still running perfectly so it is with Celfix and its cheap imitations. Celfix (glass-beaded) brilliance (5½ times greater than ordinary white surfaces) is produced to last the unique construction of the screen affords permanent surface protection. Get a Celfix now for better movies—it may cost you a little more in the first place, but it will prove a real economy in the end.

"Celfix"

REGD. TRADE MARK

SUPER BRILLIANT SCREEN

Fitted with the world's finest Celfix crystal-glass-beaded and Silver Surfaces. Stock sizes: 27 x 20in. to 96 x 72in. Silver from 70/-. Crystal-Glass-Beaded from 90/-. Sizes up to 13 x 10ft. to order.



Patented throughout the world. British Patent Nos. 345,925 376,385, 416,403.

ASK YOUR DEALER FOR DEMONSTRATION

or write for free sample surfaces and brochure from the manufacturers:

R. F. HUNTER LTD., Celfix House, 51, Gray's Inn Road, London, W.C.1. *Phone: HOL.* 7311-2

SPECIALIZATION

On the 23rd of this month (November), R. G. Lewis will be entering the sphere of cinematography.

Still photographers—especially miniature camera enthusiasts—will already know of R. G. Lewis, of High Holborn, as England's leading individual firm dealing in high-class still cameras. R. G. Lewis (Cine), a separate organization, but following closely the same lines of specialist concentration, will bring to amateur cinematography the same progressive and scientific attitude that has established the great reputation of its parent firm.

R. G. Lewis (Cine), will be staffed entirely by active cine enthusiasts. All cine apparatus of quality will be on demonstration at our showroom. We intend to make it a leading feature of our business to offer frank and in every way unbiased advice to would be purchasers on the selection of their apparatus. Existing instruments will be gladly taken in part-exchange for new outfits, and, although we know that this claim is a sadly—almost universally—exaggerated one, our part-exchange allowances will be more than generous. We invite amateur cinematographers to give us the opportunity to justify our assertion that our service will be in every way an unparalleled one.

OUR SERVICE.

We are prepared :

(1) To undertake the editing of customers' films.

(2) To make films with our own equipment or to loan cameraman (estimates on request).

(3) To show films anywhere and at any time.

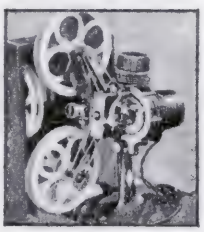
(4) To show customers' films in our own projection theatre free of charge. Also to criticise these films if desired.

(5) To give sound advice on cinematography in general and our frank opinion on all apparatus.

(6) To take in part-exchange or to buy for cash up-to-date apparatus.

We have a first-class film library and a well-equipped repair shop in which we are competent to undertake repairs and adjustments to all cine film equipment.

BELL AND HOWELL "S" PROJECTORS

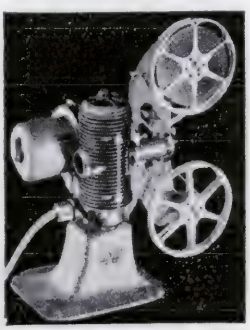


The Filmo "S" projector meets the demand for a hard - wearing machine capable of giving continuous service for many years. The optical system of the "S.T." consisting of a 2-inch f/1.6 lens, a 750 watt lamp and a perfectly placed reflector and condenser, facilitates showing on extremely large screens. Other features include separate lamp switch, power rewind, two-way tilt, reverse, " still picture " device, etc.
Prices :

Filmo " S.T." 750 watt lamp, f/1.6 lens £51 0 0

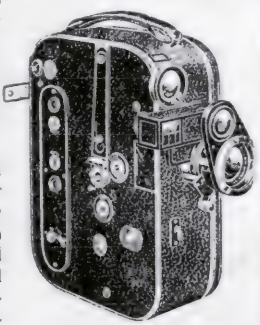
Filmo " S.U.", same as " S.T." but with variable resistance unit and voltmeter £58 0 0

FILMO '8' PROJECTOR, MODEL B



The Filmo "8" projector is a very portable machine beautifully designed and made with great precision. In this projector the resistance is built in the base and can be used with any voltage from 100-250 without further equipment. Price complete with 400 watt lamp £40 0 0

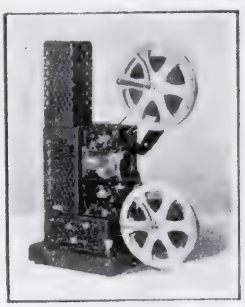
ZEISS MOVIKON CAMERA FOR 16-mm. FILM



The Zeiss Movikon camera possesses features hitherto unheard of in sub-standard cine equipment. The automatic - focussing by means of a distance meter coupled to the lens permits of an f/1.4 lens being fitted with a knowledge that it will be possible to take brilliantly sharp close-ups in inferior lighting conditions. It is in our opinion one of the finest pieces of apparatus yet produced. Other features in its specification are : plenty of room for film loop (consequently no mistakes in loading) ; automatic opening of the film gate ; peephole for direct focussing on film ; automatic delayed action release ; angle viewfinder ; four separate speeds ; rewind spindle for mixes, etc.

Price : Fitted with f/1.4 Sonnar lens £98 10 0

SIEMENS PROJECTOR "SUPER LUX"



This machine has a light efficiency of 250 lumens and is capable of showing a brilliant picture 24 ft. wide. It is fitted with a 375 watt lamp and a perfected cooling system. The air blast produced by the fan is first passed to the lamp and then to the resistance, when same is fitted. The Siemens " Super Lux " projector has the highest light efficiency with the lowest current consumption and running costs of any sub-standard projector in the world, yet measures only 17 in. x 10 in. x 8 in. and weighs approximately 20 lbs. Price, with 2-inch projection lens and carrying case £95 5 0

For heavy projection apparatus we can supply chromium steel and wood projector stand (finished in any colour), with wheels, if desired, from—
£5 5 0

R. G. LEWIS (Cine), 202, HIGH HOLBORN, LONDON, W.C.1

CHANCERY 7996.

Latest Apparatus

(*Continued from page 448*)

of film are equally catered for in a machine which is light, compact, very well designed and cheap. Efficiency has by no means been sacrificed to price, while all parts are easily accessible for cleaning. It is a straightforward instrument, without frills, which will not only project, but will project as efficiently as some other instruments costing many times its own price.

CAMERA

Name. Magazine Cine-Kodak.

Makers or Agents. Kodak, Ltd., Kodak House, Kingsway, London, W.C.

Film Size. 16mm.

Overall size. $7\frac{1}{4}$" x $5\frac{3}{4}$" x 2".

Construction and Finish. Mainly metal pressings. Body covered leatherette. Bright parts plated, dull finish.

Type of Loading. This constitutes the novel character of this instrument. 50 feet of 16mm. film, either Pan, Super-Pan, Kodachrome or Kodachrome A, can be obtained packed in the special charger for this camera. This charger possesses a number of new features. (a) A spring steel strip in the front of the charger covers the aperture and the intermittent claw slot. This steel strip passes up round the top corner of the charger and lies along its top. A small peg which projects from it engages with a catch in the top of the camera. When the charger is being loaded or unloaded it is closed and sealed. When the camera catch is forward the camera can be opened in order to load or unload it. At the same time the film transit mechanism is locked to avoid damage to film or camera through accidental starting of the camera. When the charger is dropped into position and the camera door is closed, the pulling back of the catch releases the camera mechanism and at the same time opens the charger and uncovers the claw slot. The claw, which is spring loaded, automatically slips into a perforation as soon as the camera is started. (b) The whole of the transit mechanism and the film footage meter are contained within the charger. The gate is also part of the charger, the separation between lens and film being determined by the proper seating of the charger within the camera when it is loaded. (c) Opening the camera door automatically lifts charger for easy handling.

Speeds. 8, 16 and 64 pictures per second.

Shutter. Revolving disc type.

Motor Winding. A spring loaded crank is used and folds out of the way when not in use.

Starter Control. Lever at right front of instrument. This can be locked downwards for continuous running.

Transit Mechanism. As indicated above, this is incorporated in the charger. The drive from the clockwork motor, which is very quiet, is conveyed to the charger by means of a six-pointed dog on a spring-loaded flexible shaft, which engages with a spur wheel in the charger. The intermittent claw is of the spring loaded type which slips over the film on its upward stroke and engages with a perforation on its downwards stroke. It is actuated by an eccentric spindle at the bottom of the camera.

Lens. The standard lens fitted is a Kodak Anastigmat, f/1.9, 25mm., with the usual Kodak cushioned shape hood. It slips into a bayonet fitting in the camera body, enabling rapid change over to the other lenses in the range. These are 2" f/3.5 and $2\frac{1}{2}$", 3", 4", $4\frac{1}{2}$" and 6" f/4.5. The standard 25mm. (1") lens focusses down to 2 feet and stops down to f/16. The apertures are indicated on an engraved plate on the front of the camera, which also bears an exposure chart for C.K. Pan film at 16 pictures per second.

Viewfinder. This also possesses a new feature, inasmuch as the same finder is used for all the lenses in the range from 1" to 6". This is accomplished by means of a sliding lens element which moves between the front and back elements of the finder proper and gives different degrees of magnification. When one is undecided which lens to use on a given shot, this will rapidly indicate the most suitable. The finder is of the open type and forms part of the camera handle. It can be folded. Parallax is allowed for by means of two pips on the edge of the frame of the front finder element. These are used to indicate the top of the frame when taking shots at shorter distances.

Tripod Socket. The usual socket for a tripod screw is provided.

PERFECTION *in* PROJECTION

Above all the important factors of the modern cine film—speed, latitude, toughness, fineness of grain—stands projection quality. For brilliant highlights and shadows of rich blackness "clean" emulsion—emulsion without any residual veil—and a truly transparent film base are the first and final essentials. In these qualities Selo Cine Film is unsurpassed.

Its film base is tinted slightly blue for two definite reasons. A most valuable anti-halo influence is effected thereby in shooting the picture; in showing the finished film it corrects the unavoidable yellowness of the projection light—making screen highlights of brilliant whiteness.

In fineness of grain Selo Cine Film is of such superb quality that pictures can be projected on large screens to needle-sharpness.

SELO

16 mm. PANCHROMATIC

REVERSAL *Safety* **CINE FILM**

Made in England by

ILFORD LIMITED, ILFORD, LONDON.

Price. £40.

General Remarks. This instrument has been designed as a trouble-free camera, in which the minimum of thinking has to be done by the user. The greatest advantage is speed and ease in loading. A complete change over from one charger to another can be accomplished in from ten to fifteen seconds.

Naturally a magazine containing some of the essential transit mechanism is much more expensive to manufacture than a simple camera spool, and a proportion of that cost has had to be passed on to the user. There are, however, many people who will consider the added cost fully justified in view of the greater ease of manipulation and the Magazine Cine-Kodak has an assured and successful future.

PROJECTOR

Name. Gebescope Silent.

Makers or Agents. G.B. Equipments, Ltd., Film House, Wardour St., London, W.1.

Film Size. 16mm.

Construction. Metal castings and first quality material generally. Built into large leatherette covered case.

Overall Size. 22¾" x 22¾" x 11".

Weight. 50 lbs.

Picture Size. Approx. 3' 6" wide picture at 12 feet throw with normal lens. Will show picture of maximum width of 8 ft.

Projection Lens. 35mm. (1⅜") focal length lens fitted, as standard. This is not of abnormal aperture and gives equal sharpness of picture all over the field and enables the picture to be kept in sharp focus during the whole run of a film without trouble.

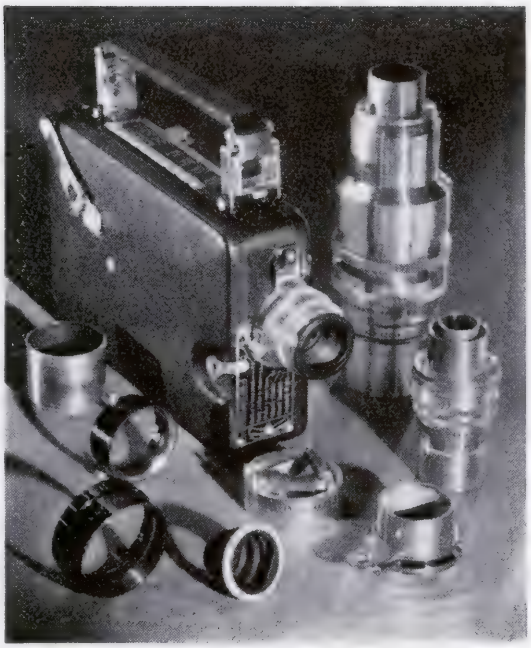
Illumination. 200 watts, direct illumination. Preset condenser and reflector. Illumination efficiency is high. Cooling by a massive fan is also very efficient. Light trapping is perfect when outer case of machine is closed.

Voltage Range. 200 to 250 A.C. An external transformer is available for lower voltages. In the case of a D.C. supply a converter must be used. This is available at a price of £35.

Drive. Condenser fed synchronous electric motor, with two speed switch, is prime mover. At 50 cycles this gives two speeds of 16 and 24 pictures respectively.

Film Transit Mechanism. Gear driven. Feed and take up spindles at rear of machine. 16 picture feed and take-up sprockets. Six-picture maltese cross intermittent sprocket. The fibre maltese cross runs in an oil bath.

Shutters. By means of detachable sectors both two and three bladed shutter arrangements are available. The change can be made very quickly. The flicker sectors are perforated, giving the minimum of light loss.



Magazine Cine Kodak with some of its accessories

Framing. The framing is controlled by means of a knurled spindle at the top of the gate.

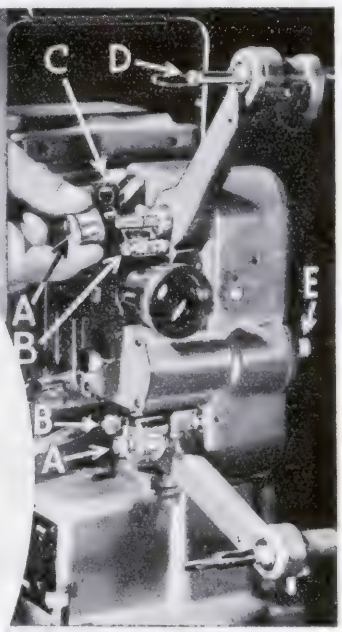
(*Continued on page 453*)

PAILLARD-Bolex G.3

TREBLE YOUR XMAS PLEASURE

Give yourself and all around you this Christmas a *real* treat with a Paillard Bolex G.3, the projector that gives three times the film scope, because it shows 8mm., 9.5mm., and 16mm. films. The G.3 has refinements enough and to spare to please everybody—the widest choice from film libraries to please the whole party—reverse projection to please the kiddies—flickerless pictures to please the critical, and last but not least, heaps of light to show brilliant pictures from even your "not-so-good" films.

Get a real thrill out of Christmas—go to your dealer *now* and order your Paillard.



● *The change from 16 mm. to 8 mm. films can be made in a few moments by*
1. Altering sprockets A and film guides B.
2. Altering pressure pad C and spools spindles D.
3. Throwing in knob E, which alters the course of the claws.

G.3. Projector, fitted 2" lens and 500 watt lamp - **£60**
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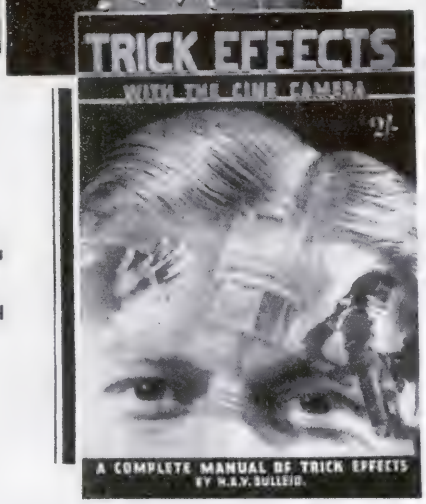

The British Journal for Photography says 'This series of 3 small books will help any beginner in cinematography to answer for himself a large number of questions which he finds frequent difficulty in solving.' The Amateur Cine Press is unanimous in its enthusiasm for these books.

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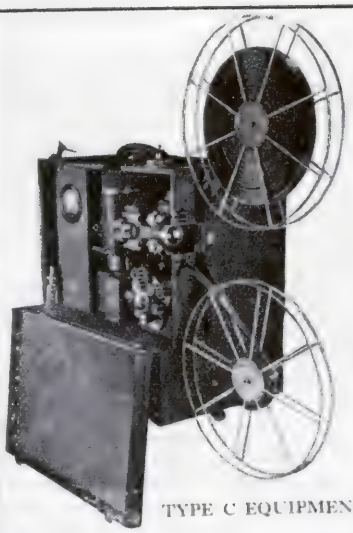

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TYPE C. 12-15 watt amplifier, perfect reproduction—weight 62 lbs. *PRICE* **£175**

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4, GOODRAMGATE, YORK

Rewind. The take-up mechanism is declutched and the film rewound by hand. The rewind handle is large and the gear is low, giving minimum chance of straining or damaging the film during rewinding.

Controls. A main switch at bottom rear of external case starts both motor and lamp.

Price. £47-10-0.

Remarks. This instrument is in essentials the same as the Gebescope sound model: sound-on-film projector, minus the sound side of the equipment. Although a large part of the carrying case is empty and makes a somewhat bulky outfit for silent work, this space can safely be used for storing cable, spools and spares and the machine is, of course, available for conversion into a sound projector at any time.

PROJECTOR

Name. Ditmar Dual Projector.

Makers or Agents. Actina, Ltd., 29, Red Lion Square, W.C.1.

Film Size. 9.5mm. and 16mm. or 8mm. and 16mm.

Construction. Metal castings and pressings, black crackle finish, bright parts plated. Leatherette carrying case.

Overall Size. Open, 6″ x 13½″ x 14″. Closed, in carrying case, approximately, 8″ x 15″ x 13″.

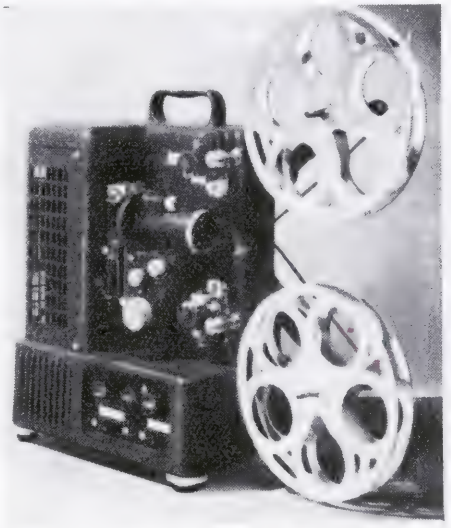
Weight. 15 lbs.

Picture Size. 2′ 6″ wide picture at 12 ft. throw with normal lens.

Projection Lenses. 50mm. fitted as standard with aperture of f/1.6, 25mm., 35mm. and 65mm. Hermagis lenses also available.

Illumination. 250 watt lamp, running at same voltage as supply. 400 watt 110 volts lamp can be used instead by plugging in an external resistance, which can be purchased, complete with necessary junction plug, for £2-2-0. The illumination is direct and trapping and cooling are excellent.

Voltage Range. 110 to 220. Lamp runs on same voltage as supply. Variable resistance control for motor and pilot lamp is situated below base of machine and is rapidly adjustable.



Ditmar Dual Projector

Drive. Fractional horse-power electric motor. Motor and mechanism are particularly quiet. The cooling fan, which is driven direct by motor, is immediately under lamp-house caging.

Film Transit Mechanism. This is quite orthodox with the exception that two entirely separate transit systems, including top and bottom sprockets, gates and claws, are situated side by side. The two sets of sprockets are locked together on a common pair of spindles. The feed and take-up arms are folding and belt driven.

Shutter. Three bladed, of large size.

Framing. The framing control alters the throw of the claw so that the picture does not move off the screen and have to be brought back again by tilting the machine.

Gate. The whole gate mechanism is easily accessible for cleaning. It consists of two sets of channels and two presser pads for 16mm. and 9.5mm. respectively, side by side.

Stills. A still control is fitted.

Rewind. Motor driven.

Controls. Main switch, speed control, forward and reverse and still controls are grouped on panel at right base of machine. Separate lamp switch at rear. The shorting plug can also be removed to cut out projection lamp.

(*Continued on next page*)

NEW CINE GOODS

(*Continued from page 451*)

THE COMPLETE CINE HOUSE

EVERY SILENT PROJECTOR
(8, 9.5 and 16 mm.)
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Bell-Howell, Kodak, Ensign, Bolex, De Vry, Keystone, Ampro, Pathe, etc. any model on easy terms.

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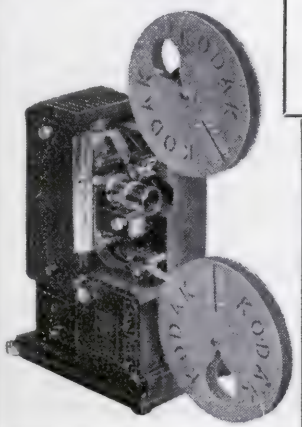

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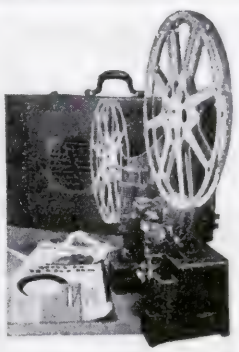

"138" FILMOSOUND
Filmosound is sold complete in one case. In use the combined projector and amplifier unit is removed from the case, while the cover serves as the baffle for the self-contained loud-speaker. Two models are available, the 138A, with 500-watt lamp and two film speeds (for running either silent or sound films), and the 138B, with 750-watt lamp, which operates at sound speed only

£138 0 0

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By Appointment

Change Over. This represents a new approach to the problem of running two sizes of film on one machine. There are in effect two complete projectors in one—two sets of sprockets, two gates, side by side. To change from one size to the other, the whole lamphouse is slid over to the new position, the projection lens is also moved over and a knob is turned to change over the claw mechanism from one gate to the other. The only movable pieces are on the feed and take-up spindles. In each case a sleeve fits on the spindle. The sleeve carries a circular disc with an eccentric peg, while the exterior of the sleeve is square in section. It is merely slid off the spindle and turned round, as one side fits 16mm. spools and the other side fits 9.5mm. super-reels. There is absolutely no loss of projection efficiency.

Price. 250 watt lamp machine to work on mains without external resistance, £32 10s., 500 watt machine with extra resistance, £36. Extra projection lenses £3 3s. each. These prices apply to both 9/16 and 8/16 models.

Remarks. A very good projector indeed which can be recommended. A worthy newcomer to the dual projector class.

MARSHALL NM TYPE C SOUND PROJECTOR

With reference to our review of the Marshall S.O.F projector in last month's issue we regret that there was some confusion between the different types. The projector case of Type C measures 17½" x 18" x 11" and including its load weighs 62 lbs. The

NEW CINE GOODS

(Continued from previous page)

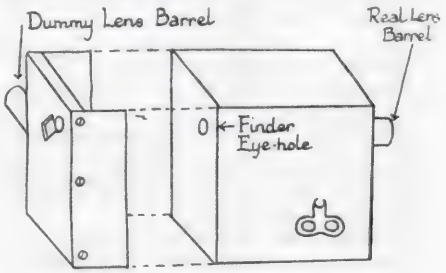
loudspeaker case measures 19½" x 19½" x 11" and with its load of speakers, spool arms, cables, spares, etc. weighs 28 lbs. 100 ft. of protected cable are provided. The instrument is equipped with 2,000 ft. spool arms and has double claw movement. The intermittent movement has a 9-1 ratio between stationary and moving periods. The three stage amplifier has an output of 12-15 watts, the volume being sufficient for halls seating 2,000 people. *Prices:* The complete Type C. outht in standard form costs £175. A smaller equipment, Type B., also incorporating a Bell and Howell projector mechanism and having an amplifier with an output of 4½ watts, costs £125. The weight of the projector case is 32 lbs. and the loudspeaker, with all cables and accessories, 17 lbs.

A SIMPLE ANGLE-FINDER ATTACHMENT

Half a guinea has been awarded to the sender of the following hint:

An angle-finder is often of great service when it is desirable that the subject should not realise that he or she is being photographed. It is easy to make a little attachment which will function very well for the purpose. Cut a piece of wood of the same width as the back of the camera (which it is assumed has a "telescopic," "optical" or "straight-through" finder). Screw two pieces of fibre or other springy material to the edges of this piece of wood, projecting sufficiently to grip the sides of the camera firmly. Drill a hole in the wood to register with the eye-hole of the finder (or use 45 deg. prism) and behind this mount a little piece of mirror at an angle of 45 deg.

If the side of the camera is now held to the face, by looking in the mirror one can look through the finder at a scene at the side. A prominent dummy lens barrel can be fastened to the fibre piece away from the face, the whole gadget stained to same colour as



The angle-finder attachment described in the hint on this page.

the camera, and the illusion that you are shooting a scene in front of you is complete. —*W. S. Finsen, 6 Natal Street, Bellevue, Johannesburg, South Africa.*

A GOOD FILM — DESERVES A GOOD SCREEN

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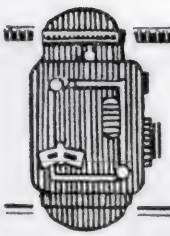

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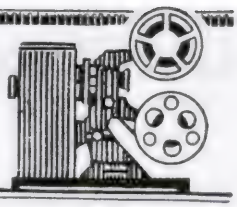

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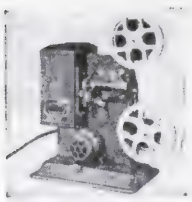

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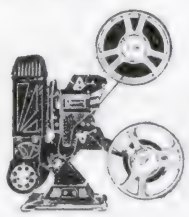

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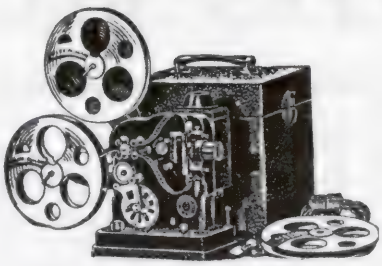

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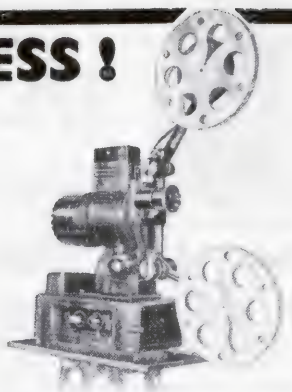

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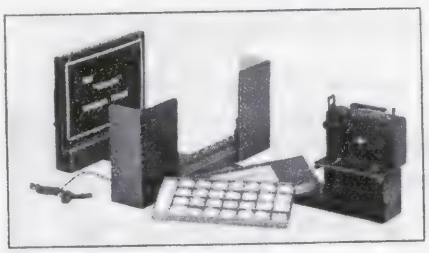

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What the SOCIETIES *Are Doing*

Reports for the Jan. issue of "Amateur Cine World" should reach us not later than November 30th.

Ace Movies

Hon. Sec.: J. Fisher, 5, Crescent Way, Norbury, S.W.16. Having for some years preserved a monk-like austerity and an ant-like devotion to work in production of films, Ace Movies is going to let up and make whoopee (writes Ben Carleton). The conflagration will start at the "Dog and Fox" Hotel, High Street, Wimbledon, on Friday, Dec. 4th, at 8.30 p.m. This will be an informal supper dance; limited number of tickets at 2/6.

During November, December and January an exhibition of stills from amateur productions and portraits of amateur film players is being held at 90, High Street Mews, S.W.19., on Sundays and Thursdays from 8.30 to 11 p.m. Any clubs or individuals who would care to have appropriate stills or portraits exhibited during this exhibition should forward them to the secretary, enclosing any interesting and applicable data. If the stills and portraits are to be returned when the exhibition closes, the name and address of the sender must be legibly written on the back of each still and portrait.

The cameras started turning on *Luna Park* on Nov. 15th. Direction: Ben Carleton, photography and settings: Maurice Fowler, leading players: Carl Heck, Geoffrey Collyer and Joan. Vacancies occur for a few members to bring the membership up to strength. Membership is limited to thirty.

Amateur Cinematographer's Association

Hon. Sec.: 24, Leazes Terrace, Newcastle-on-Tyne. Recent meetings have included: Oct. 15th, talk, "Cine cameras, various types and their uses" (Mr. L. Bonser); Oct. 29th, Smethurst Highlight Exposure System discussed by Mr. Rosslyn Smith; Nov. 5th, Films by Sutton and District Moviemakers. A dance was held on Nov. 13th. Among future events are: Nov. 19th, film show, Burnley Film Productions, "From Processed Film to the Screen" (Mr. G. Lough); Dec. 3rd, films by Godiva Film Group, Coventry.

Balham A.C.S.

Hon. Sec.: A. F. Durell, 52, Melrose Avenue, Mitcham, Surrey. As the 9.5mm. film had to be dropped, owing to several of the cast leaving the district, it has been decided for the future to concentrate on a number of shorts, taking only a month or two each to finish. By this means it is possible to get more people occupied in turn in the various technical and acting posts available and also new members do not have so long to wait before being absorbed into a unit.

Balham Wanderers, a humorous account of a Sunday hiking excursion, has already been completed and the next production is well under way. This, untitled as yet, is a study of the various types to be met at an Embankment coffee stall in the early hours of the morning. The 16mm. story continues to progress. Rushes of the "cellar" scene show to good effect the carpenters' "brick" arches—actually made of laths, cardboard and distemper.

"Bars" A.F.C.

Hon. Sec.: F. Wyatt, 78, Booth Street, Walsall. This three months' old society is just going into production on its first film, *The Code* (9.5mm., 2 or 3 reels). It deals with Safety First and has a story interest. Headquarters: Transport Social Club, 49, Stafford Street, Walsall, the assembly hall of which is used as a projection room. New members are required, particularly those with some technical knowledge.

Blackheath F.C.

Hon. Sec.: Mrs. D. A. Vale, 72, Hervey Road, Blackheath, S.E.3. The club held its third annual gala week from Oct. 5th to 10th and attendances were very good. There were full houses on four nights and on every night representatives from other clubs attended. It is intended to hold Sunday evening discussions on all aspects of

(*Continued on next page*)

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What the Societies Are Doing

(*Continued from previous page*)

film making and to take camera tests, acting tests, etc., to train a new band of technicians for the next film. Monthly projection meetings will continue throughout the winter and this year the club will leaven its programmes with a few good professional pictures. The club dance will be on Dec. 16th.

Some members visited the Wimbledon C.C. on Oct. 16th when films were shown and talks given by representatives of the different clubs present.

Bradford Cine Circle

Hon. Sec.: A. C. Whitehead, "The Towers," Clayton, Bradford. At the recent annual general meeting, balance sheet revealed a favourable position. A "ladies night" is to be held. A run through of the society's 1936 productions, *Fair Play*, *Farce* and *Shoe Repairing* showed that their efforts have not been wasted. Details of the new season's programme can be obtained from any local dealer.

Brondesbury C.S.

Chairman: B. Ludin, 134, Notting Hill Gate, W.11. Work on set building for the next production has been started and shooting will begin in a week or so. Most of the characters have been cast, but there is room for more members.

The show at the Conway Hall on Oct. 17th, in aid of funds to provide cine apparatus for Queen Mary's Hospital, Roehampton, went off very well. Projection and musical accompaniment were admirably handled, but the lack of adequate support from amateur cine enthusiasts was disheartening.

Catholic F.S.

Hon. Sec.: 36, Gt. Smith Street, S.W.1. At the October meeting Fr. Ferdinand Valentine, O.P., addressed the society on "The Pope and the Cinema" and said that in his Film Encyclical the Pope had declared the film medium to be good. There have been two new departures during November: the repertory displays at Millicent Fawcett Hall in the early part of the month and the first of the suburban displays which took place at the Lewisham Town Hall on the 24th. Two of the films which figured prominently were *Aran of the Saints*, a story of Catholic life in the West of Ireland, photographed and produced by the C.F.S., and *The Dominican Mass*, one of the Dominican liturgical films.

In continuance of its suburban programme the society has engaged St. Anthony's Hall, Forest Gate, and St. Dominic's Priory Hall, Haverstock Hill, on Dec. 7th and 11th respectively.

The newly formed mime group has opened a class in mime at the Interval Club, Dean Street, Soho, on Monday evenings from 7.30 to 9.30 for which the fee for a course of 12 lessons is 5/- to members of the C.F.S. and 7/6 to non-members. The teacher is Miss Julia Murray, from the London Academy of Dramatic Art: there are still some vacancies for which application may be made to the hon. secretary, C.F.S.

Darlington A.C.S.

Hon. Sec.: S. E. Gosling, 14, Milton Road, Darlington. This society has now secured its own premises at Melville House, 1-3, Station Road, Darlington. Members are busily engaged in assisting in decorating and fitting up the larger room as a studio-cum-theatre. The small room will be used for storage purposes. It is hoped to give the first show on Nov. 12th. New members will be welcome.

East Finchley C.S.

Hon. Sec.: Grace C. Wynne, 27, First Avenue, Acton, W.3. During the summer months several members lost interest and dropped out, but at the first meeting of the season 12 new enthusiasts were enrolled and ideas are now in progress for the commencement of a new film. The club will shortly be presenting its premiere of the film, *John Calvin's Secret*, which they have just completed and a record attendance is expected.

Film & Photo League

Hon. Sec.: 5, Great Ormond Street, London, W.C.1. The League is making a documentary of the war in Spain and would be grateful for any film strips of the fighting or material closely related thereto—not atmosphere shots (16mm. or 35mm.). Credits will be given for any material used.

Finchley A.C.S.

Hon. Sec.: Miss T. Burroughs, 64, Avondale Avenue, Woodside Park, N. Finchley, N.12. By reason of popular demand the seventh season of the society commenced a month earlier than usual. Programmes of Bognor Regis F.S. films, members' films and a lecture and demonstration of the Cinecraft titler have been given in the newly decorated studio. The society visited the Bognor Regis F.S. on Oct. 4th and saw their film *Murder at the Theatre Royal*, actually taken at the Theatre Royal. A display of films at the studio by the Sutton and District Movie Makers on Oct. 5th was well attended.

A party of members attended the Blackheath Film Society's gala on Oct. 10th. The Holiday "Still" Photograph Competition has proved so popular that the committee are considering forming an official "still" section. Interested readers are asked to communicate with the hon. sec.

Grimsby Photographic Society—Cine Section

Hon. Sec.: L. Sleight, 21, Mirfield Road, Grimsby. Winter activities commenced on Oct. 13th. Several new members were welcomed. Mr. R. Haig gave a very interesting and complete practical demonstration of cine film processing. In spite of the wretched weather conditions prevailing on Oct. 27th about 120 people attended the premier presentation of the group's first production, *The Cleethorpes Carnival*, 1936. The guests included many prominent people of Grimsby and Cleethorpes, members of the Cleethorpes Carnival Committee and Beauty Queen Finalists. The outstanding film of the evening was *Colourful Britain* (Mr. Haig) almost entirely in Kodachrome. Wallasey and St. Benedict's societies loaned films for the show.

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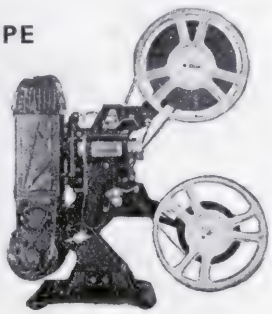

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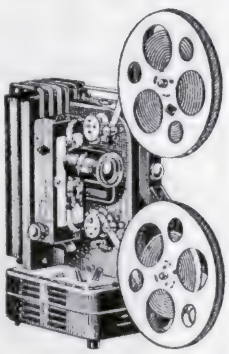

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Hampton C.S.

Hon. Sec.: S. Jones, "Cestria," Hampton Road, Oswestry. This is a new society which is fortunate in having enthusiastic members who are willing to learn. After half of their first film, *Outwitted*, was shot, two of the cast left the town, but it is hoped to resume work on it this month, altering the story to suit the new cast and revising the portion of the film already taken. The society's miniature theatre, which holds 30 people, was opened early in October. All films shown and produced are on 9.5mm. stock. There are two projectors and a miniature organ at the side of the stage which is played during intervals by one of the members. Turntables provide musical accompaniment for the films.

Harpenden & District Photographic and Cine Society

Hon. Sec.: J. H. L. Adams, 12, Moreton Avenue, Harpenden. This is a new society and interested readers in the district are asked to get in touch with the hon. secretary.

Heston C.C.

Hon. Sec.: H. Edwards, 84, Greencroft Road, Heston, Middlesex. Two public projection shows were given on Oct. 4th and on both occasions all seats in the studio were filled by visitors; members had to stand. The programme, in addition to a club and members' productions, included *Cross Currents* (Bognor Regis F.S.), *Boomerang* (Eltham C.C.), *My Face Is My Fortune* (Finchley C.S.), *Venomous Tongues* (Wimbledon C.C.) and *Airport* (Messrs. Barnato and Somak). Apparatus was loaned by Messrs. Mogg and Cunningham, of Twickenham. The entire proceeds, which exceeded expectations, were handed to the Hounslow Hospital. On Oct. 16th members visited Wimbledon C.C. and met representatives of several cine societies.

An interesting feature at the club meeting on Oct. 27th was a comparison of old and modern films, *The Mystery of the Loch* and *The Path of Glory*.

Ilford A.C.S.

Hon. Sec.: A. D. Taylor, 9, Middleton Gardens, Ilford. This society opened its winter session on Oct. 5th at its headquarters, The Rondo Cafe, Eastern Avenue, Ilford, when a lecture on Kodachrome was given by Mr. S. T. Ternauth, B.Sc., after which members' Kodachrome films were shown. Meetings have been arranged for the first Monday in each month.

Kenton A.C.S.

Hon. Sec.: N. Dyer, 263, Kenton Road, Kenton, Middx. The winter session has commenced with a varied range of activities. Two meetings have been held. At the projection evening the films, *Shipshape*, C.P.R. talkie, *Through Spain and Morocco*, a film largely in colour, taken by Mr. Jeffress, and an L.M.S. film, *The Peak District*, were shown. The other meeting consisted of a lecture on processing by Messrs. P. F. M. Ltd., which concluded with the projection of a film of a single subject taken under constant lighting conditions, at all stops from f/3.5 to f/14, the finished result being remarkably even.

Production on the society's first film, *Claudius Finds a Clue*, a comedy written by Mr. Walton, has now started. This film is

(*Continued on next page*)

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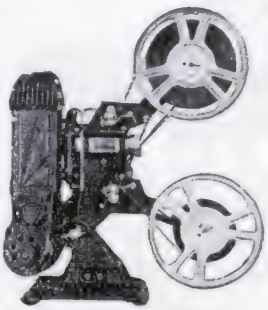

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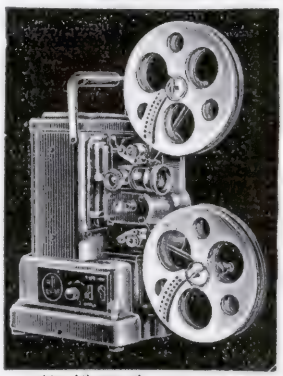

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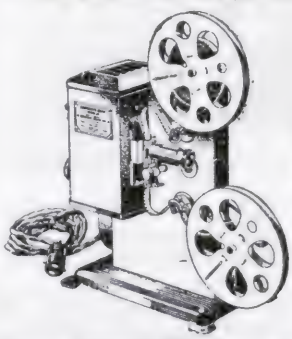

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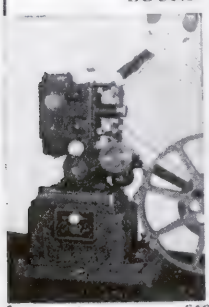

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CLUB NOTES

(Continued from previous page)

being largely taken at Kenton Grange, by permission of Mr. Jeffress, the president. Mention should also be made of the projection in a local cinema of a film taken by Mr. Sanders, of the Mickey Mouse Birthday Party. Projecting from the circle, a picture 16ft. wide was obtained, the throw being 80 ft. Mr. Sanders' G916 Bolex was used, and Messrs. Cinex loaned long focus lenses, etc.

Kingston C.C.

Hon. Sec.: W. J. Kelsey, 24, Market Place, Kingston-on-Thames. Arrangements have been made to acquire a new studio, but the headquarters of the club will still remain at the Oak Lounge, 6, Church Street, Kingston. The subscription has been increased by 10/- to cover the cost of rent, lighting plant, etc. Meetings are now fortnightly on the first and third Tuesday in each month, held at 8 p.m. A lecture on P.F.M. films and Comet processing was given by a representative of P.F.M. Ltd., and there was a display of 8mm. films by the Law brothers.

Mr. Lewis Dixon has presented a silver cup to the club to be competed for annually; it is anticipated that the Robinson cup will be presented to the club at its next meeting. A visit was paid by members to the Wimbledon Cine Club on Oct. 16th. The year's fixture card is now available to secretaries of clubs on application to the secretary. The club membership is becoming widespread, members coming from Wimbledon, Ealing and Staines and has latterly been increased by five.

Leicester Amateur Movie Club

Hon. Sec.: E. Jobling, 30, Peters Drive, Humberstone, Leicester. At a recent meeting, three stories submitted by members were accepted for production; shooting scripts are being prepared and production units formed. More members are urgently needed. Visitors are welcome at the clubroom at 16, Parry Street, every Tuesday evening.

London A.F.C.

Hon. Sec.: Miss M. Jasper, Elizabeth House, 99, Cambridge Street, S.W.1. Plans for a worthy successor to "Wren" are now being discussed. The Editor of *Amateur Cine* and Mr. G. H. Sewell attended recent meeting at which suggestions for plots were made. At least two films are produced every year. Active membership totals some 15—20 enthusiasts and there are informal meetings in London every Thursday for film shows and discussions. New members willing to enter into the team spirit will be welcomed.

Manor (Sheffield) A.F.S.

Hon. Sec.: E. Parkinson Williams, Manor Social Centre, Prince of Wales Road, Sheffield. Membership is increasing, some of the new members having been attracted by the society's report in this journal. A new silver screen has been acquired. Negotiations are being entered into in regard to the building of a dark room under the hall now used.

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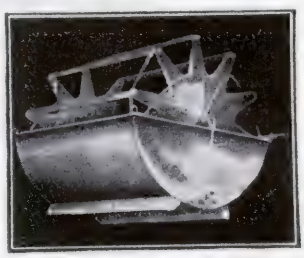

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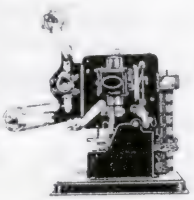

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Merseyside Film Institute Society—Amateur Film Unit

Hon. Sec. : Miss M. A. Bird, 5 & 6, Bluecoat Chambers, School Lane, Liverpool, 1. The opening meeting for the season was held on Oct. 9th at the rooms of the Merseyside Film Institute Society. A programme of three I.A.C. prize-winning films was presented by Mr. De Burgh : *Tambo*, by F. C. Ells (1934 I.A.C. winner), *A Day's Excursion*, by Nemo and *Moods of Nature*, by Paul Burnford (1934 I.A.C. and 1935 Italian honours). A keen discussion followed the showing of the films and some interesting criticism was forthcoming. Mr. Norman Ward provided the "background" music for the programme and was congratulated on his arrangement of some selections from Delius and Sibelius to accompany *Moods of Nature*. Nov. 6th : Film Show and talk by Capt. Bassett-Bullock ; Dec. 11th : first showing of Unit's own films.

Montreal Amateur Movie Club

President : H. D. Marwood, Room 600, 507, Place d'Armes, Montreal. At meeting on Oct. 13th plans were discussed for making a club leader and the following films shown : *Alaska*, colour film by Mr. F. Robinson, official photographer of the Canadian National Railways ; *The Symphony of Spring*, 16mm. (Mr. D. Marwood) and *The Movie Club Goes Nautical*, 8mm. (Mr. M. Baulu). Films entered by members for the summer competition were shown on Oct. 27th.

North East Cine & Dramatic League

Hon. Sec. : R. Redburn, 11, Mighell Avenue, Ilford, Essex. The society is now holding meetings every Monday evening at 6, Abney Park Terrace, Cazenove Road, Stamford Hill, N.16—its new headquarters. Several members' films have been shown recently, including a comedy by Mr. F. S. Read and an interesting documentary film of the L.C.C. Housing Estates at Dagenham by Mr. A. Wren. The society is now busy with scenarios of films to be produced during the winter months.

Will all who are interested please write to the secretary for particulars ? The League is trying to cater especially for the beginner whose means and equipment are limited.

Portsmouth C.C.

Hon. Sec. : A. S. Clover, 95, Elm Grove, Southsea, Hants. Until recently this organisation was mainly a discussion group and only lately has any attempt been made in the sphere of film production, but the experiment proved so successful that it was decided to make production the chief activity and thereby increase the attractions of the club for those interested mainly in the practical side of cinematography. The reconstitution, which has been pending for some time, is now complete and it is hoped to progress rapidly with the new talent obtained. New headquarters have been sought and plans for both dramatic and documentary films are being formulated. The next few months should see rapid developments and the secretary will be glad to hear from anyone nterested in production.

Regal A.C.S.

Hon. Sec. : Miss M. Humberstone, "May Villa," Littleover Hollow, Nr. Derby. *The Queen's Archer* is now complete save

(*Continued on next page*)

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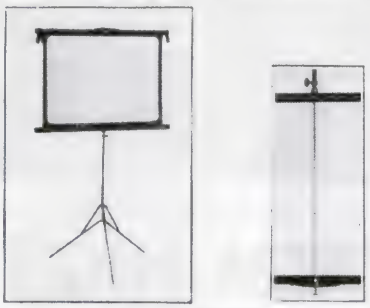

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CLUB NOTES

(Continued from previous page)

for a few sub-titles. Bad weather conditions, absence on holiday of leading members of the cast and the loss of some of the choicest shots had combined to produce a general spirit of despondency. " But," writes the hon. sec., " since reading '.... the Regal A.C.S. should have completed their current production by now,' in the October issue of *Amateur Cine*, we have absolutely sailed ahead with the final scenes. Without doubt it was those few words that turned a very dismal and dejected group of dull members into a group of determined and active cine enthusiasts."

South Manchester A.C.S.

Hon. Sec.: B. H. Reynolds, Milton House, Springfield Road, Sale, Cheshire. At annual general meeting held on Oct. 2nd, the hon. treasurer's report and balance sheet disclosed a healthy financial condition, but the society is in need of more members. As at present constituted, it consists of a small band of practical workers who meet on alternate Friday evenings for the discussion of mutual problems and the projection of films. They have a comfortable club room at the Robin Hood Hotel, Stretford, but do not yet possess a studio. There is therefore no opening for actor members, but all active cine enthusiasts, or those seriously intending to take up the hobby, who reside on the S.W. side of Manchester, are urged to write to the hon. sec.

Sutton & District Movie Makers

Hon. Sec.: D. F. Sheen, 16, Ashley Road, Epsom, Surrey. By the time these notes appear, the two productions, which have been in hand during the summer, should be ready for their initial presentation. *Apollo in Blue* was somewhat delayed, owing to the fact that one of the locations originally chosen subsequently proved unsuitable and alterations to the scenario were necessary when a fresh location was obtained. The second annual dance of the club is being held on Nov. 27th at Wilson's Cafe, Grove Road, Sutton, when members of neighbouring cine clubs and others interested in cinematography will be very welcome. Full particulars can be obtained from the secretary.

Warrington Cine Society

Hon. Sec.: P. Hughes, 9, Alexandria St., Warrington. This society was formed on Oct. 22nd. The possession of apparatus is in no way necessary for enrolment as a member; Mr. J. G. Kirkham, of 115, Winwick Road, has placed his well equipped projection theatre at the disposal of the society and meetings and projection evenings will be held at that address. On Nov. 5th there was a criticism and discussion of members' own films. Meetings will be held every other Thursday.

Arrangements are in hand for obtaining the services of trade and professional representatives to give lectures and any offers of help in this direction would be greatly appreciated. Anyone interested should apply either to Mr. J. G. Kirkham, 115, Winwick Road, for further particulars, or attend the next meeting.

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West Essex F.S.

Hon. Sec.: S. Reed, 118, Boundary Road, Plaistow, E.13. The recently acquired studio was formally opened on Oct. 23rd and a show of the society's films was given. The studio was filled to capacity and the occasion proved a very successful one. The show was also given on the 22nd, 24th and 25th and was equally well supported each night. Altogether approximately 160 persons attended the show. The films shown included holiday and story films, together with an exhibition of Dufaycolor photographs and a Kodachrome film.

On Oct. 11th, Mr. Randall, of the Finchley C.S., showed his 16mm. film of model railways and other reels. Miss A. Chapman and Mr. F. Philpott gave talks which proved very interesting and the news of the month was brought to members by Messrs. G. Bertram and F. Attwood. The meeting concluded with the showing of the famous German 1919 classic *Caligari*.

Whitehall C.S.

Hon. Sec.: O. Kordick, India Office, S.W.1. Recent meetings have included projection of *Windmills of the Weald* and *Predial Symphony*, by F. P. Barnitt at H.Q., Coffee Room, Somerset House, W.C.2. Both these films were awarded *Amateur Cine* Leaders. *A Song of Ceylon* was seen and discussed with the maker, Mr. Basil Wright, at 21, Soho Square. On Oct. 28th the society visited the Gramophone Co., Ltd., at 363, Oxford Street, for a clever demonstration of putting music to some of the society's films and it is anticipated that a visit will be paid to the historical cine exhibits in the Science Museum.

Future events will include projection of shots of *Tinker, Tailor*, a Production Unit film, Nov. 28th, *Racing at Northolt Park*, by Alec M. Angel, with sound accompaniment by the Agricola Gramophone Society at 10, Whitehall Place, at 5.50, and later projection of a Kodachrome film of a visit to Spitzbergen by John Chear, F.R.P.S., and a visit from vice-president Mr. Harold B. Abbott. The chairman, H. Walden, A.R.P.S., has had copies of his film *The Cornish Pyramids* taken by the Claypit Company and the Education Committee of the Glasgow Corporation.

Wimbledon C.C.

Hon. Sec.: C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19. Members of five well-known societies were the guests of the Wimbledon C.C. at a recent meeting: Kingston C.C., South London Photographic Society (Cine Group), Blackheath C.C., Beckenham C.S. and Heston C.C. A programme of films followed, after which a member from each society said a few words.

Wrexham & District C.S.

Hon. Sec.: T. P. Williams, 10, Earle Street, Wrexham. The opening meeting of the winter session took place at the Mine Workers' Institute, Grosvenor Road, on Oct. 1st. A talk on the "Applications of Cinematography" was given by Mr. J. Frazer, B.Sc., A.R.P.S. (of Messrs. Kodak, Ltd.), who illustrated his remarks with films, illustrating the use of the motion picture in science, industry and medicine. These were followed by Kodachrome films and films made by Mr. Frazer under various lighting conditions.

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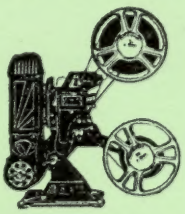

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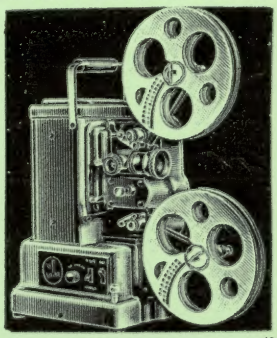

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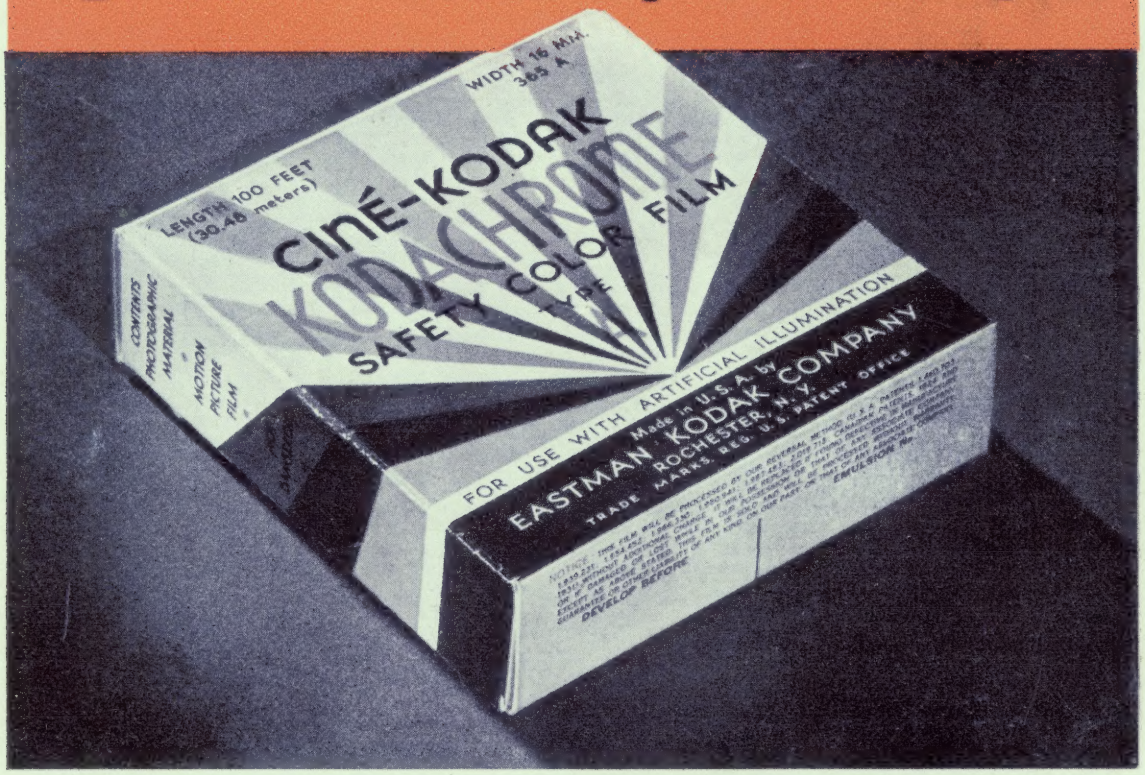

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